

The Sculpture at the Cathedral of Eufrasius in Poreč

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Contents

Introduction	14
I. Capitals, imposts, bases, columns, cappings	15
A. Discussion	15
B. Catalogue	18
1. capitals	18
2. imposts	25
3. bases	27
4. column shafts	27
5. cappings	28
II. Doors	28
A. Discussion	28
B. Catalogue	29
III. Chancel panels and pier-colonnettes	31
A. Discussion	31
B. Catalogue	35
1. chancel panels	35
2. pier-colonnettes	39
IV. Altar, ambo, window transennae, sarcophagi, and others	43
A. Discussion	43
B. Catalogue	46
1. altars	46
2. ambo	49
3. window transennae	49
4. sarcophagi	49
5. others	50
V. Cathedra and synthronon	52
A. Discussion	52
B. Catalogue	53
Conclusion	55
Appendices	59

List of Illustrations

1. Annotated plan of the complex
2. Basilica
3–41. Capitals
42. Basilica
43–44. Bishopric, imposts
45–47. Bases
48–49. Cappings
50–57. Doors
58–60. Chancel enclosure
61. Pulpit of Bishop Peteani
62–87. Chancel panels and related fragments
88–108. Pier-colonnettes
109–116. Altars
117. Colonnette
118–21. Ambo
122–24. Window transennae
125. Rectory
126–29. Sarcophagi
130. Threshold
131–45. Unidentified sculpture
146–52. Cathedra and synthronon
153–54. Sculpture at Aquileia
155. Basilica
156–57. Sculpture at Grado
158. Chancel panel(?)

Unless otherwise noted, all illustrations are of the cathedral at Poreč. With the following exceptions, all photographs and drawings are by the author. 1: Institut za povijest umjetnosti, University of Zagreb; 12, 14, 16, 18, 27, 30, 48, 54: Dumbarton Oaks Photograph Collection, courtesy of Beat Brenk; 42: after H. Folnesics and L. Planiscig, *Bau- und Kunstdenkmale des Küstenlandes* (Vienna, 1916), pl. 89; 52: after C. Errard and A. Gayet, *L'art byzantin, d'après les monuments de l'Istrie et de la Dalmatie*, II (Paris, 1901–3), pl. xxvi; 61: Regionali Zavod za Zaštitu Spomenika Kulture in Rijeka; 87, 104, 137: courtesy of Ljubica Šonje; 109: after W. Neumann, *Der Dom von Parenzo* (Vienna, 1902), pl. 51; 155: Soprintendenza per i Beni Ambientali Architettonici, Artistici e Storiche del Friuli-Venezia Giulia.

INTRODUCTION

This study is devoted to the Early Byzantine marble sculpture preserved at the cathedral complex of Bishop Eufrasius in Poreč (Parentium, Parenzo), a city located along the west coast of the Istrian peninsula in modern-day Yugoslavia. Outstripping the provincial status of Parentium itself, the sixth-century episcopal complex is recognized as a major feature on the landscape of Early Byzantine art and architecture. This renown is due to its superb state of preservation—it is one of the few Justinianic monuments to survive essentially intact—and to the quality of its mosaic and marble decoration, rich by any standards.

Known as the Eufrasiana, this ensemble of buildings includes a basilica, an atrium, a baptistery, an episcopal palace, and a *cella trichora* (Fig. 1).¹ Eufrasius himself figures prominently in a donor portrait in an apse mosaic in the basilica. An inscription forming the base of that mosaic preserves his claim to have built the temple from its foundations. The historical evidence dating the episcopacy of Eufrasius to the middle of the sixth century—he is named by Pope Pelagius I in a letter of 559—is corroborated by the architectural and decorative character of the complex, both of which find close counterparts in the foundations attributed to Archbishop Maximianus of Ravenna (d. 556).²

This article was drawn from two chapters of my doctoral dissertation, *The Architecture and Architectural Sculpture of the Sixth-Century Eufrasius Cathedral Complex at Poreč* (University of Illinois at Urbana-Champaign, 1984). The material was revised and rewritten during my tenure as a Junior Fellow at Dumbarton Oaks (1985), and I would like to thank that institution for its generous support. I am greatly indebted to Henry Maguire, under whose guidance I first studied the sculpture, and who read a draft of this article. I would also like to thank Eunice Maguire, whose powers of observation and insights have benefited me in innumerable ways, and Jean Pierre Sodini, whose keen eye eliminated certain errors and who served as a source of inspiration.

¹For the past forty years, the standard reference for the Eufrasiana has been B. Molajoli, *La basilica Eufrasiana di Parenzo* (Padua, 1943). More recently, see G. Cuscito, *Parenzo* (Padua, 1976). For additional literature—mostly excavation reports and archeological studies—see Terry, *Eufrasius Cathedral*, 480 note 87 (pre-World War II publications) and 481 note 102 (post-World War II publications). The architecture of the complex is studied in chaps. 1–6. For additional literature (accounts in early travel journals and guides, and professional studies), see 479 note 85. For a general summary of the major literature on the Eufrasiana, see A. Šonje, “Arheološka istraživanja na području Eufrazijeve bazilike u Poreču,” *Jadranski zbornik* 9 (1969), 249–51.

²For a discussion of dating, see Terry, *Eufrasius Cathedral*, 150–59. The most recent discussion of the mosaics, which in-

The architecture of the Eufrasiana is an enormously complex topic and lies beyond the scope of this article; nevertheless, a few comments on the nature of this complexity are crucial in setting a context for the sculpture.

Traditionally the Eufrasiana has been understood as a homogeneous sixth-century foundation, a splendid if somewhat provincial example of the vast building program associated with Justinian's reconquest of the West. Close study of the archeological, architectural, and historical evidence, however, fails to sustain this perception, casting doubt on the veracity of Eufrasius' claim in the mosaic inscription. Instead, the evidence reveals the Eufrasiana as a collection of five disparate building units from several different times, but most of which date to an earlier fifth-century complex known as the Pre-Eufrasiana. The actual architectural contribution of Eufrasius, one discovers, is more remodeling than construction *ex novo*.

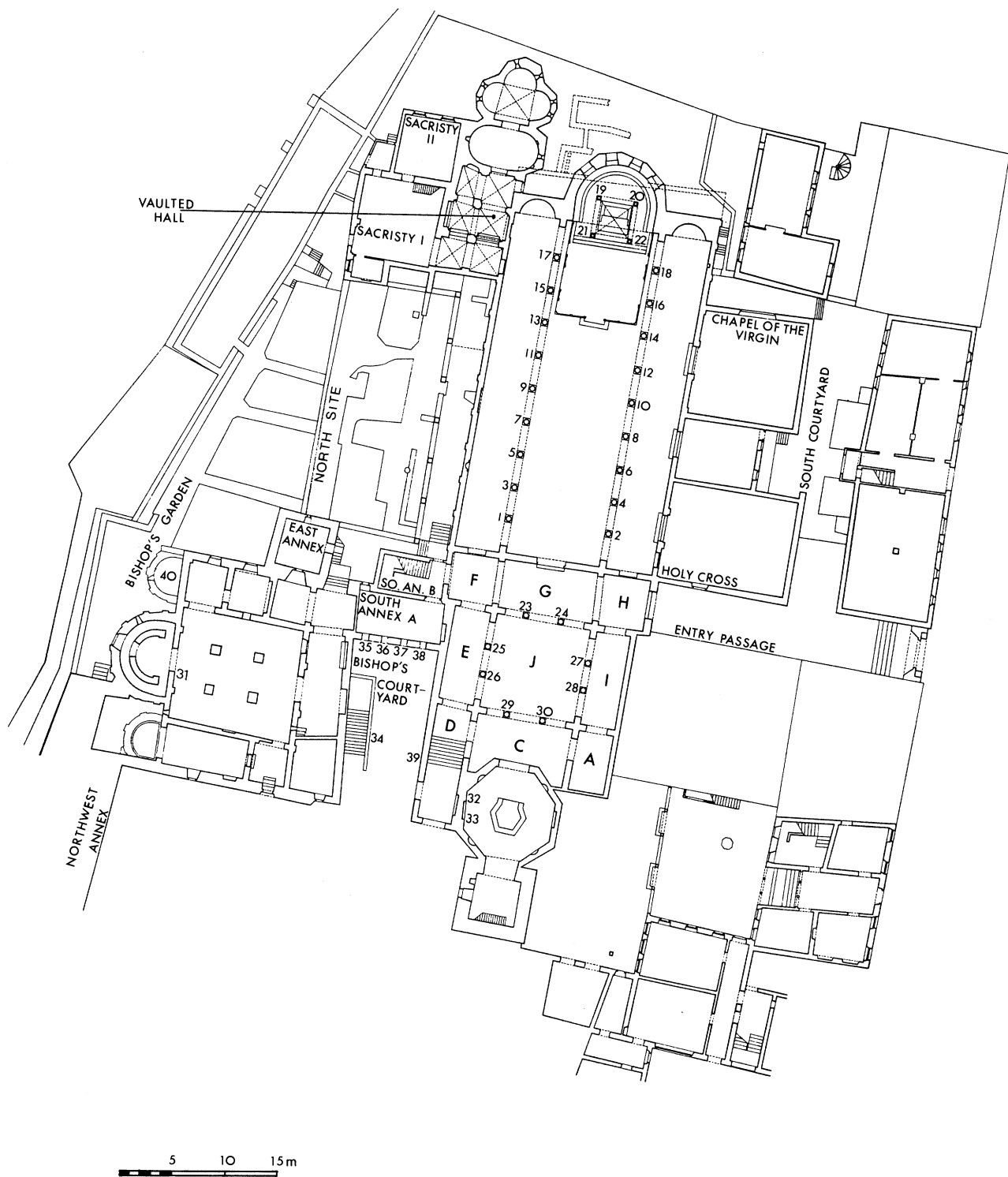
In fact, Eufrasius' most persuasive and dramatic achievements lie in a different realm, that of the grand decorative program, featuring wall and floor mosaics, *opus sectile*, marble sculptures, and stucco. I have discussed the *opus sectile* elsewhere,³ and it is to the sculptures of the Eufrasiana that I now turn.

This large and varied body of sculpture includes capitals, with their attendant columns, bases, and imposts, and about a hundred chancel-related and liturgical furnishings, as well as a number of architectural elements such as doors and window tran-

cludes a bibliography, is A. Šonje, “Mosaici parietali della basilica Eufrasiana a Parenzo,” *Atti del centro di ricerche storiche di Rovigno* 12 (1982–83), 65–138.

³“The *Opus Sectile* in the Eufrasius Cathedral at Poreč,” *DOP* 40 (1986), 147–64.

This present study, focusing as it does on the sculpture, necessarily isolates that aspect of the decorative program from its original functional context, the architectural setting. Ideally one would like to consider each thread as part of a whole cloth. In the process of selection and focus, however, the individual nature of a body of material, as well as practical restrictions, frequently dictate a different course of action. This is certainly the case with the marbles at Poreč. The complexity and heterogeneity of the architecture present a profile which immediately alters the kinds of maps one uses to explore sculpture within an architectural setting, at least in the conventional sense of the phrase, that of so many decorative and supporting units amassed to furnish a newly designed structure. Thus a contextual view of the sculpture, a particularly thorny path in the case of the Eufrasiana, would best be preceded by a careful treatment of the architectural complexities. I intend to address the architecture, and its relationship to the decorative program, in a separate study. It is hoped that the present account of the sculpture will serve the interests of both, laying the groundwork for a full understanding of their unusual interrelationship.



1 Annotated plan of cathedral complex at Poreč



2 Basilica, view to east



3 Capital 1, south face



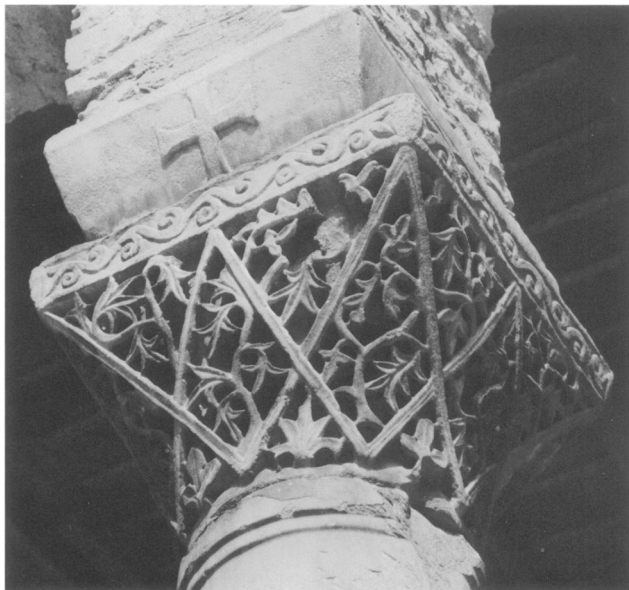
5 Capital 2, southwest face



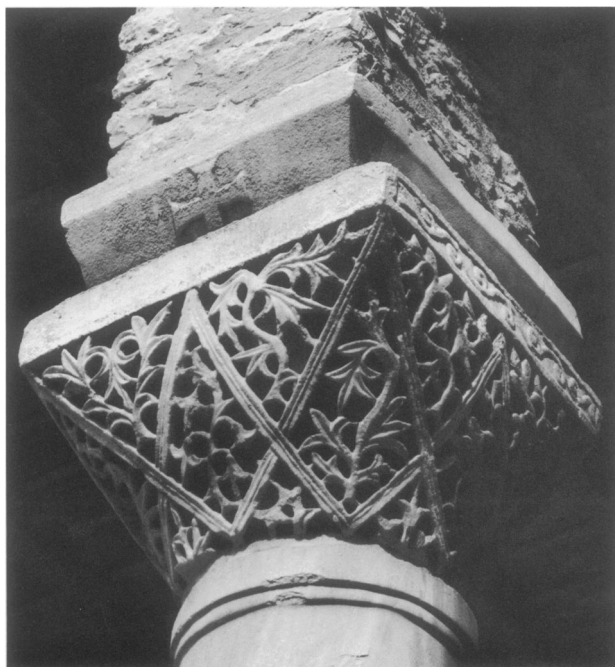
4 Capital 1, east face



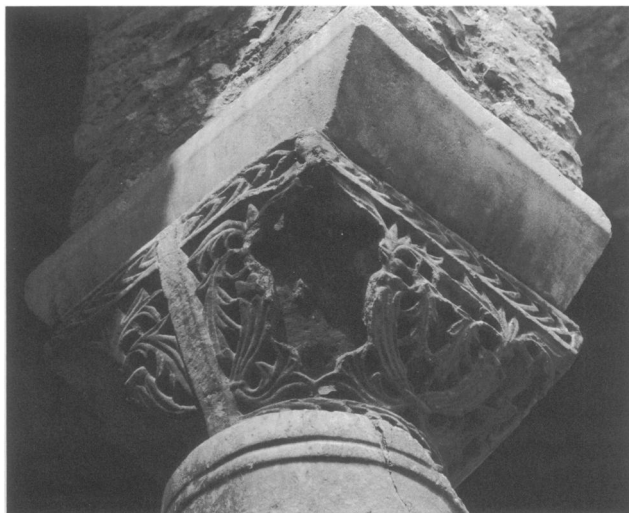
6 Capital 28, northwest face



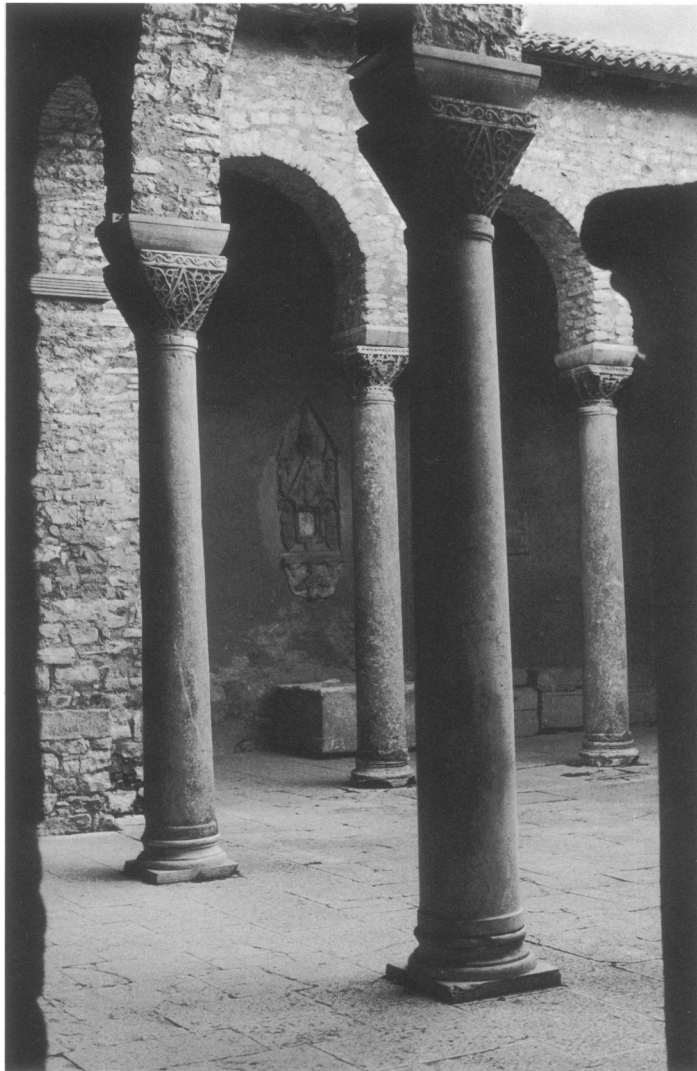
7 Capital 23, southwest face



8 Capital 24, southwest face



9 Capital 25, southwest face



10 Capitals (left to right) 29, 26, 30, 25, view to northeast



11 Capital 26, southwest face



12 Capital 9, north face



13 Capital 27, northwest face



14 Capital 3, north face



15 Capital 4, southwest face



16 Capital 17, south face



17 Capital 18, southwest face



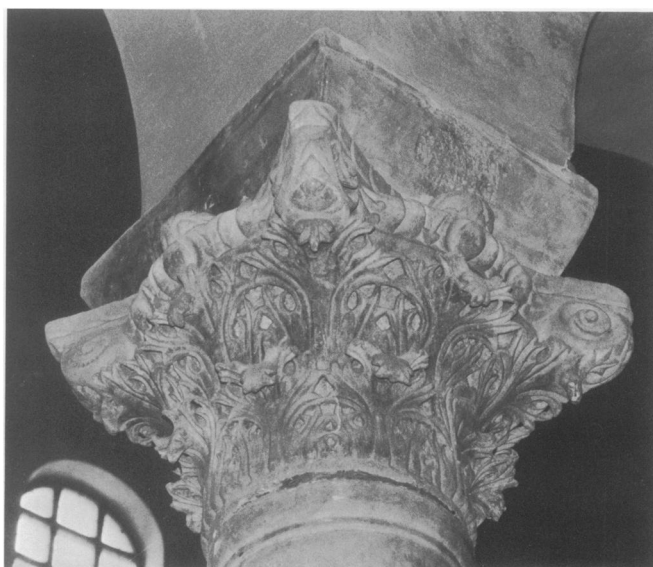
18 Capital 7, north face



19 Capital 8, southwest face



20 Capital 5, northwest face



21 Capital 6, southwest face



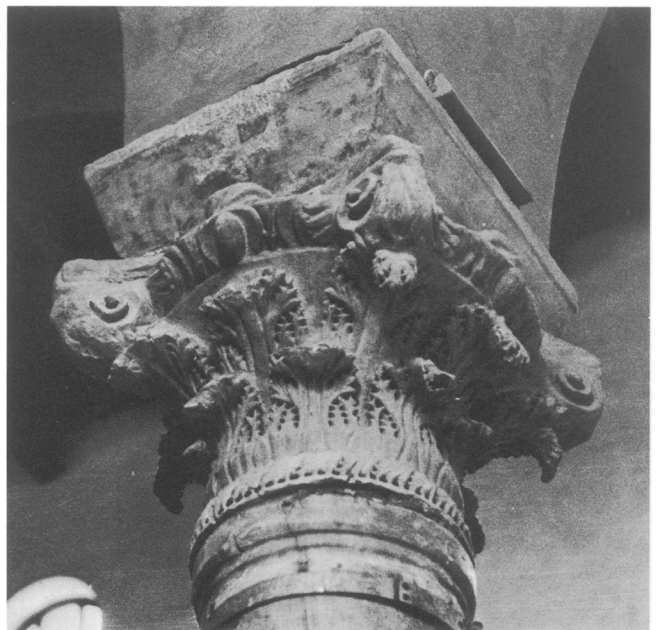
22 Capital 11, southwest face



23 Capital 12, southwest face



24 Capital 15



25 Capital 16, northwest face



26 Capital 13, southwest face



27 Capital 14, southeast face



28 Capital 14, north face, lower zone



29 Capital 19, northeast face



30 Capital 20, northwest face



31 Capital 21, southeast face



32 Capital 22, northeast face



33 Capital 10, north face



34 Capital 10, north face, detail



35 Capital 10, north face, detail



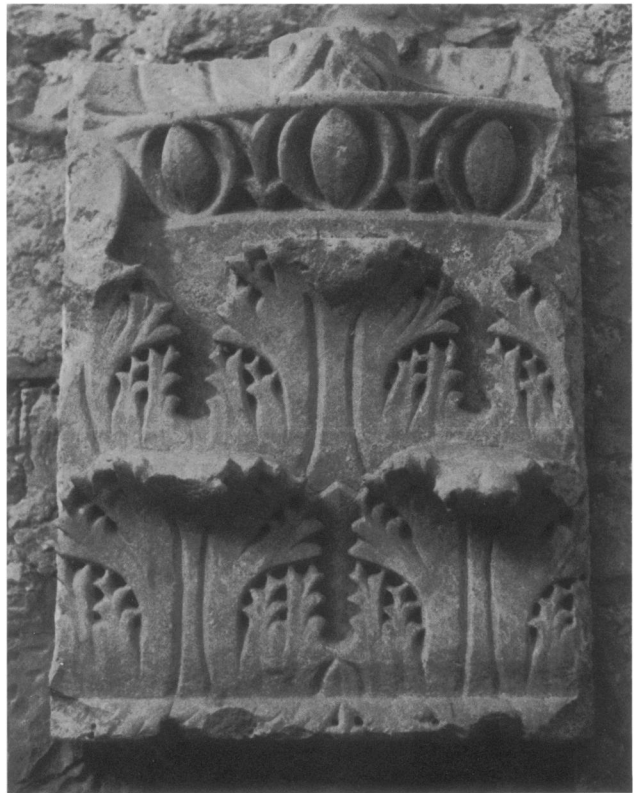
36 Capital 40



37 Capital 31, southeast face



38 Capital 32



39 Capital 33



40 Capitals (left to right) 35–38



41 Capitals 38 (foreground) and 37 (background)



42 Basilica, west wall, former organ loft



43 Bishopric, main tribelon, west impost, east face



44 Bishopric, main tribelon, east impost, west face



45 Base 18, south face



46 Base 220, northeast face



47 Base 31



48 Basilica, north arcade, east capping



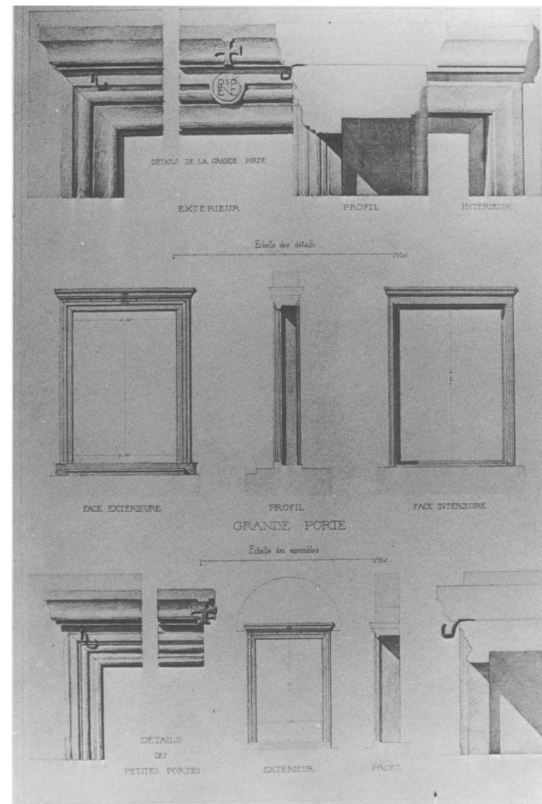
49 Atrium, northeast pier capping, view to northeast



50 Basilica, west facade, central door



51 Basilica, west facade, central door,
detail of south jamb



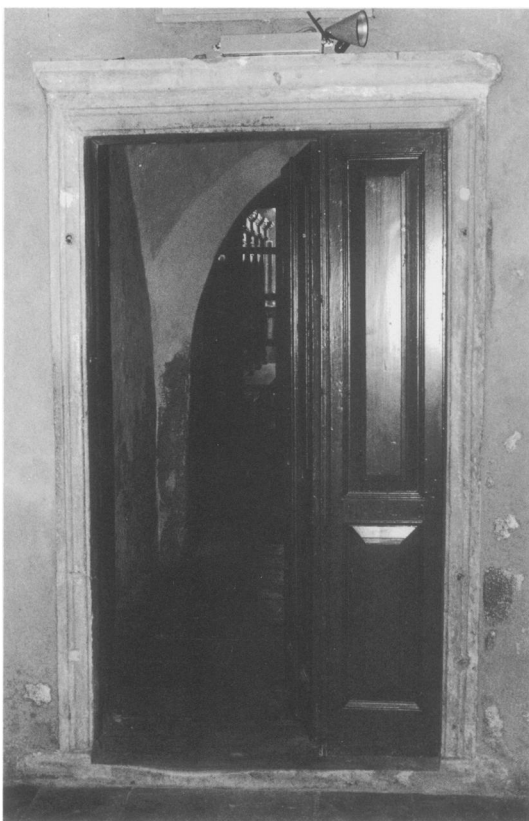
52 Doors of the basilica, west facade



53 Basilica, west facade, north door



54 Basilica, west facade, south door



55 Basilica, northeast door, view to north



56 *Cella trichora*, door, view to east



57 Bishopric, main door, view to north



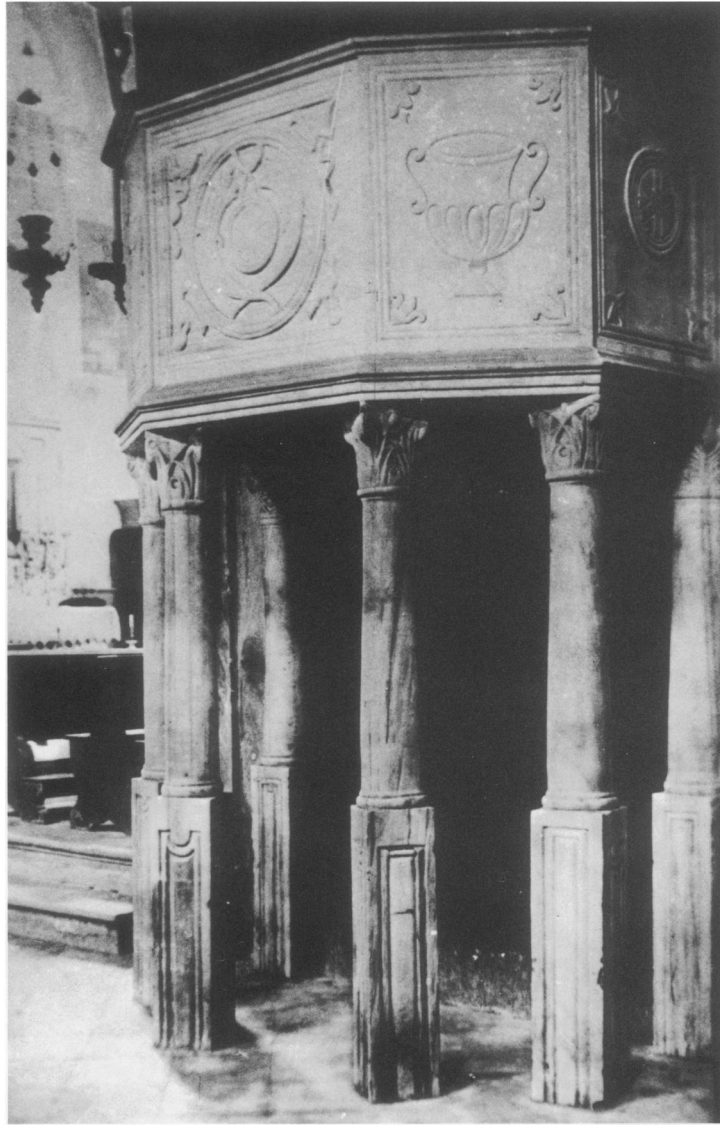
58 Chancel enclosure, west side



59 Chancel enclosure, south side



60 Chancel enclosure, north side



61 Pulpit of Bishop Peteani, 1846–47



62 No. 1: chancel panel



63 No. 2: chancel panel



64 No. 3: chancel panel



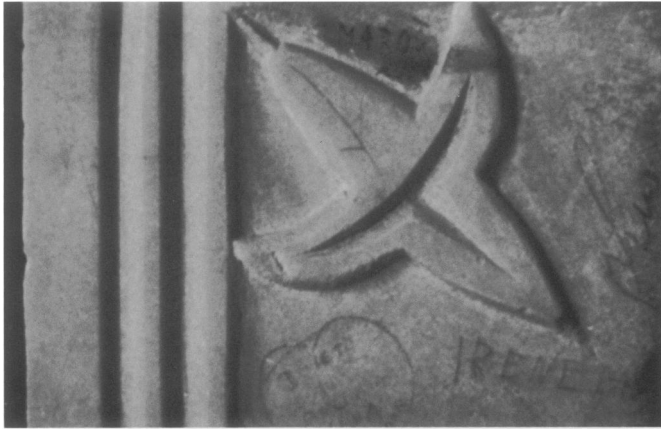
65 No. 4: chancel panel, side A



66 No. 4: chancel panel, side B



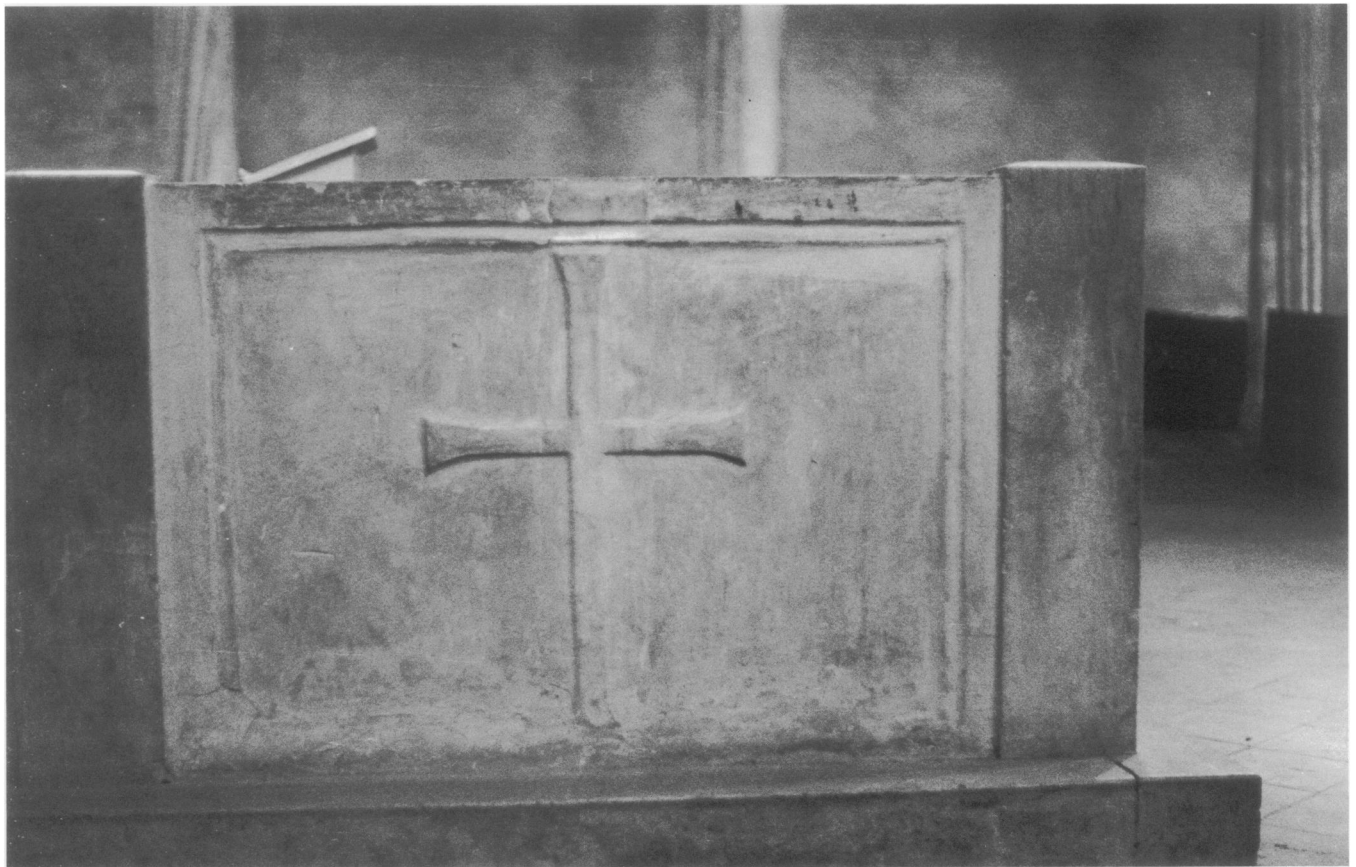
67 Sculpture in atrium (left to right):
nos. 31, 6, 11, 42, 73 (above)



68 No. 6: chancel panel, detail of lily



69 No. 6: chancel panel, detail of chrismon



70 No. 7: chancel panel



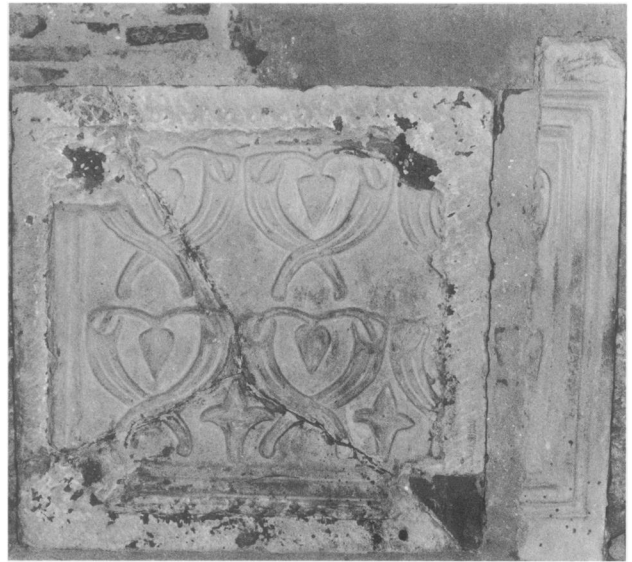
71 No. 8: chancel panel



72 No. 9: chancel panel



73 No. 10: chancel panel



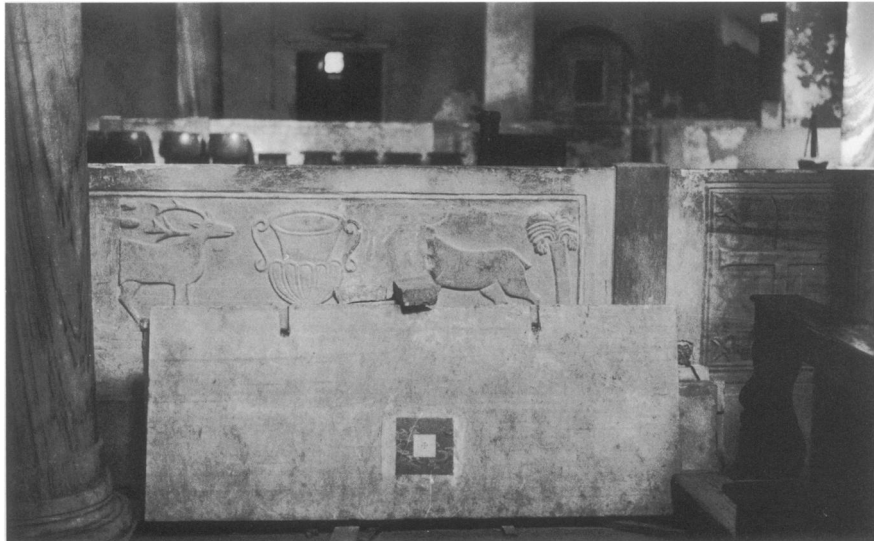
74 No. 11: chancel panel



75 No. 12: chancel panel(?)



76 No. 15: chancel panel(?)



77 Nos. 14–15: chancel panels(?)



78 No. 16: chancel panel(?)



79 No. 17: chancel panel(?)



80 No. 18: chancel panel(?)



81 No. 19: chancel panel(?)



82 No. 20: chancel panel(?)



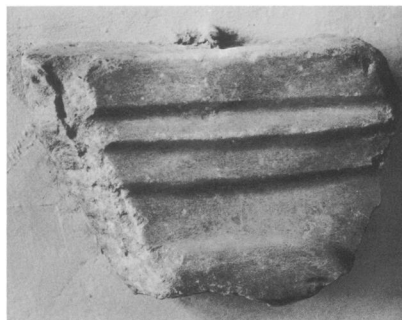
83 No. 21: chancel panel(?)



84 No. 22: chancel panel(?)



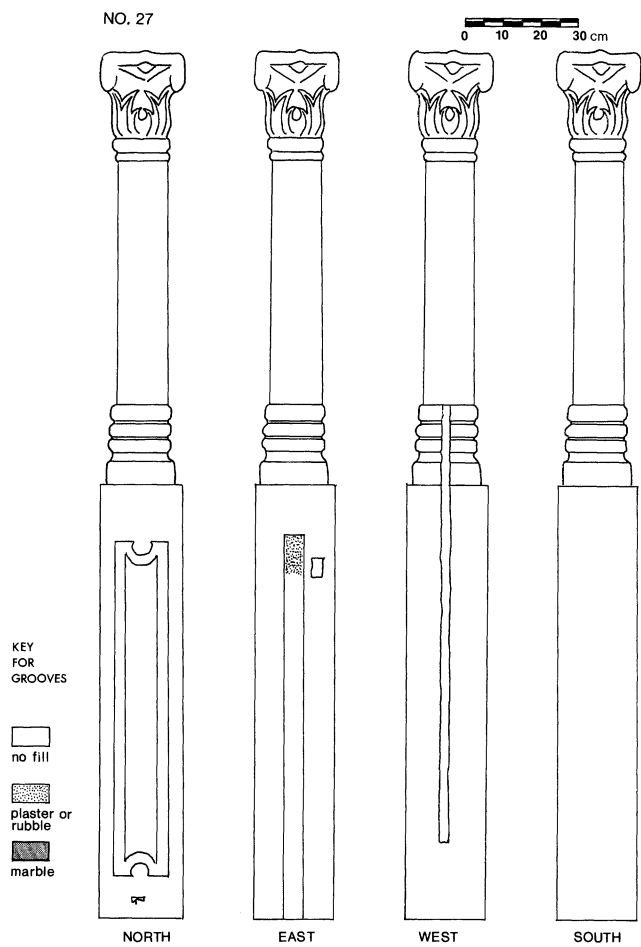
85 No. 23: chancel panel(?)



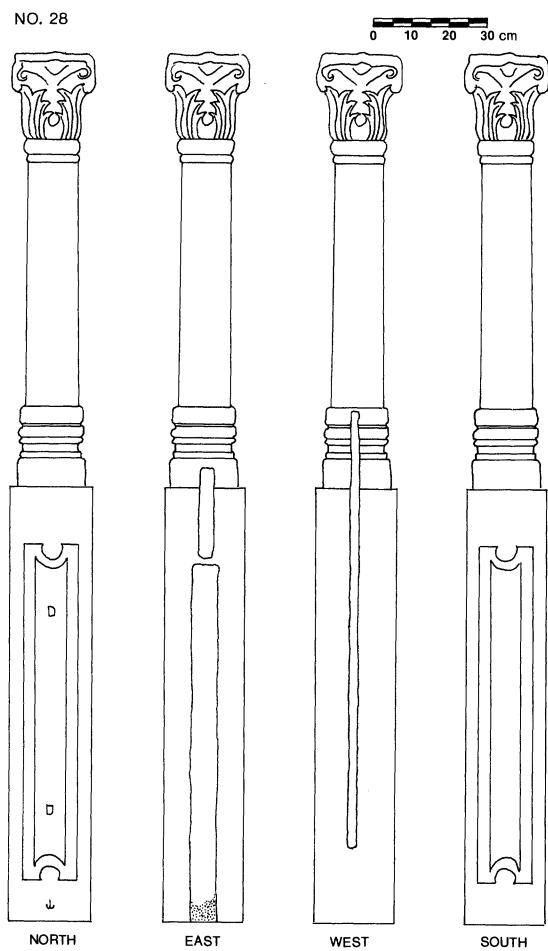
86 No. 24: chancel panel(?)



87 No. 25: chancel panel(?)

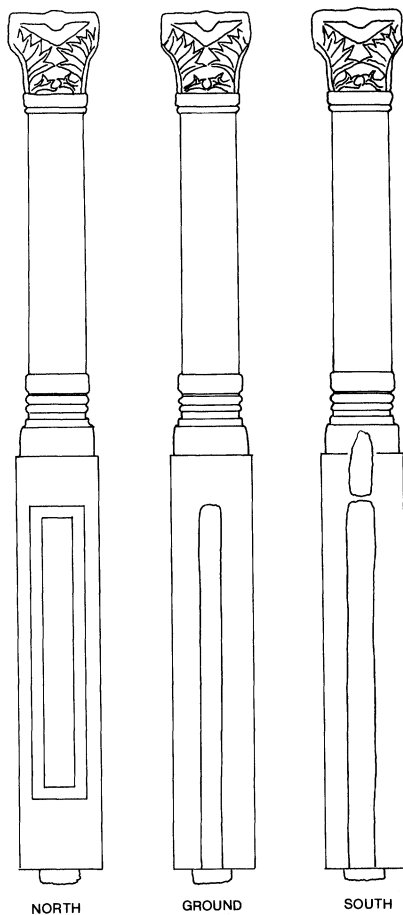


88 No. 27: pier-colonnette



89 No. 28: pier-colonnette

NO. 29



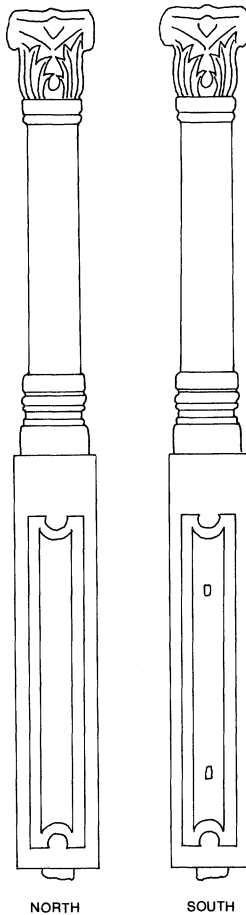
NORTH

GROUND

SOUTH

90 No. 29: pier-colonnette

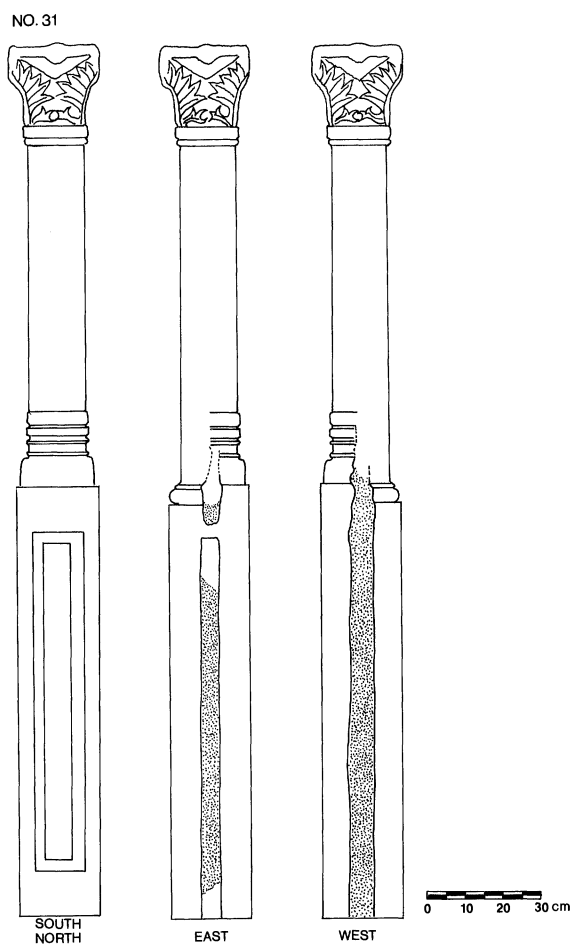
NO. 30



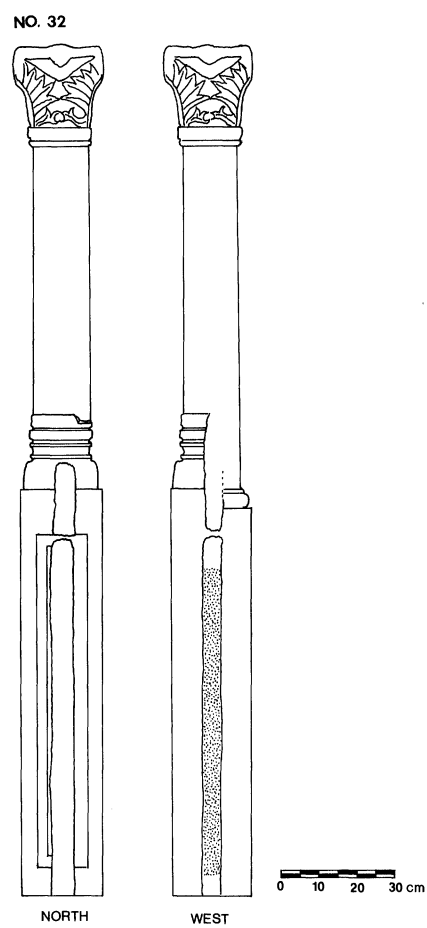
NORTH

SOUTH

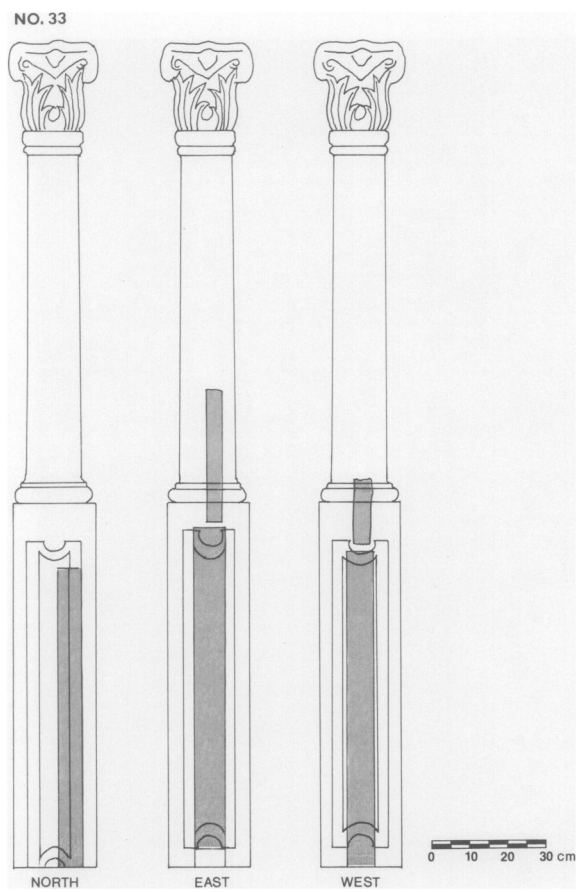
91 No. 30: pier-colonnette



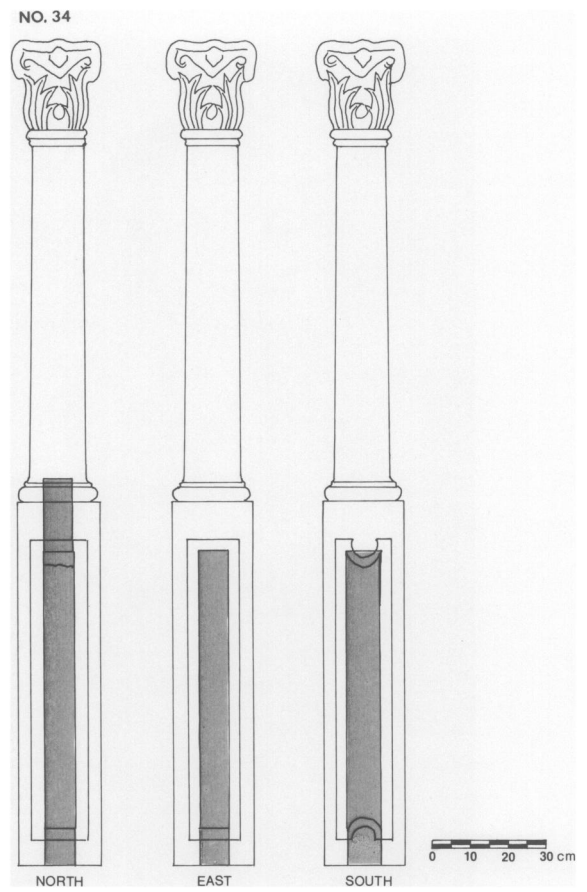
92 No. 31: pier-colonnette



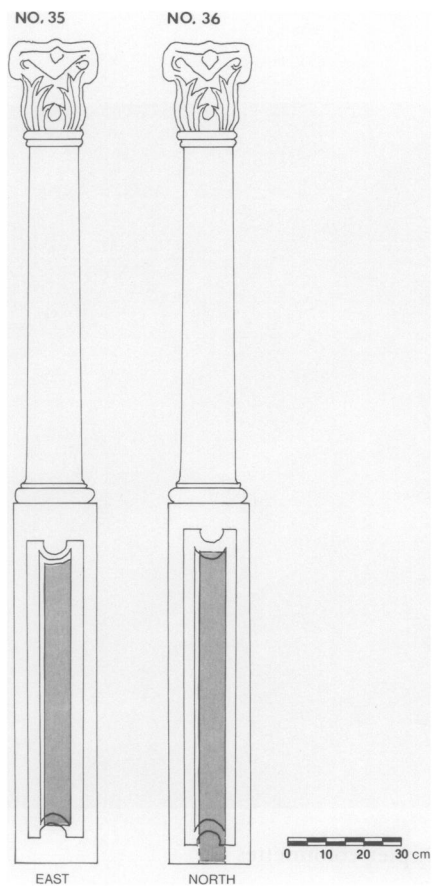
93 No. 32: pier-colonnette



94 No. 33: pier-colonnette



95 No. 34: pier-colonnette



96 Nos. 35–36: pier-colonnettes



97 Nos. (left to right) 27–28, 31: pier-colonnettes



98 Nos. (left to right) 32–34, 46–47: pier-colonnettes



99 Nos. (left to right) 29–30: pier-colonnettes



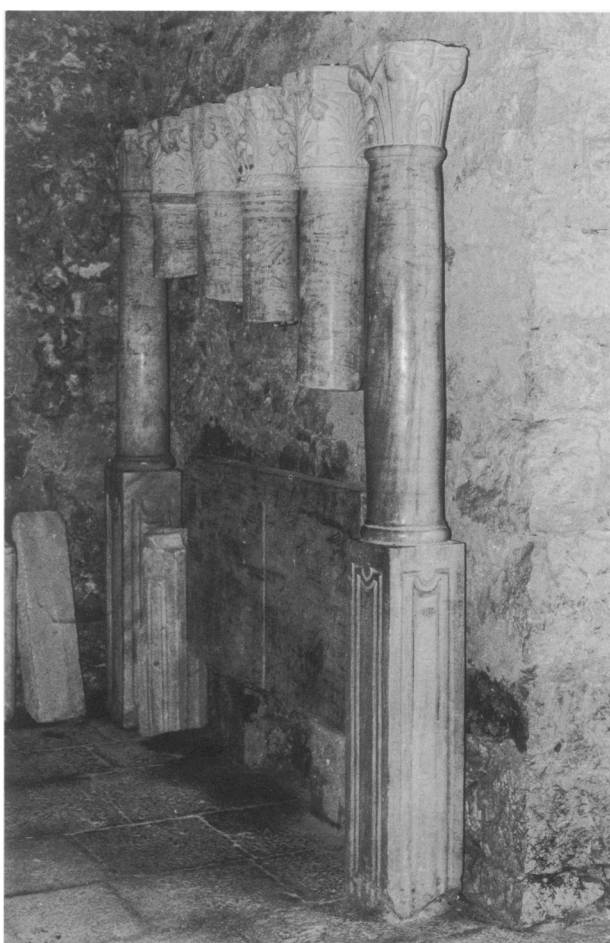
100 No. 32: pier-colonnette,
detail of capital, northeast face



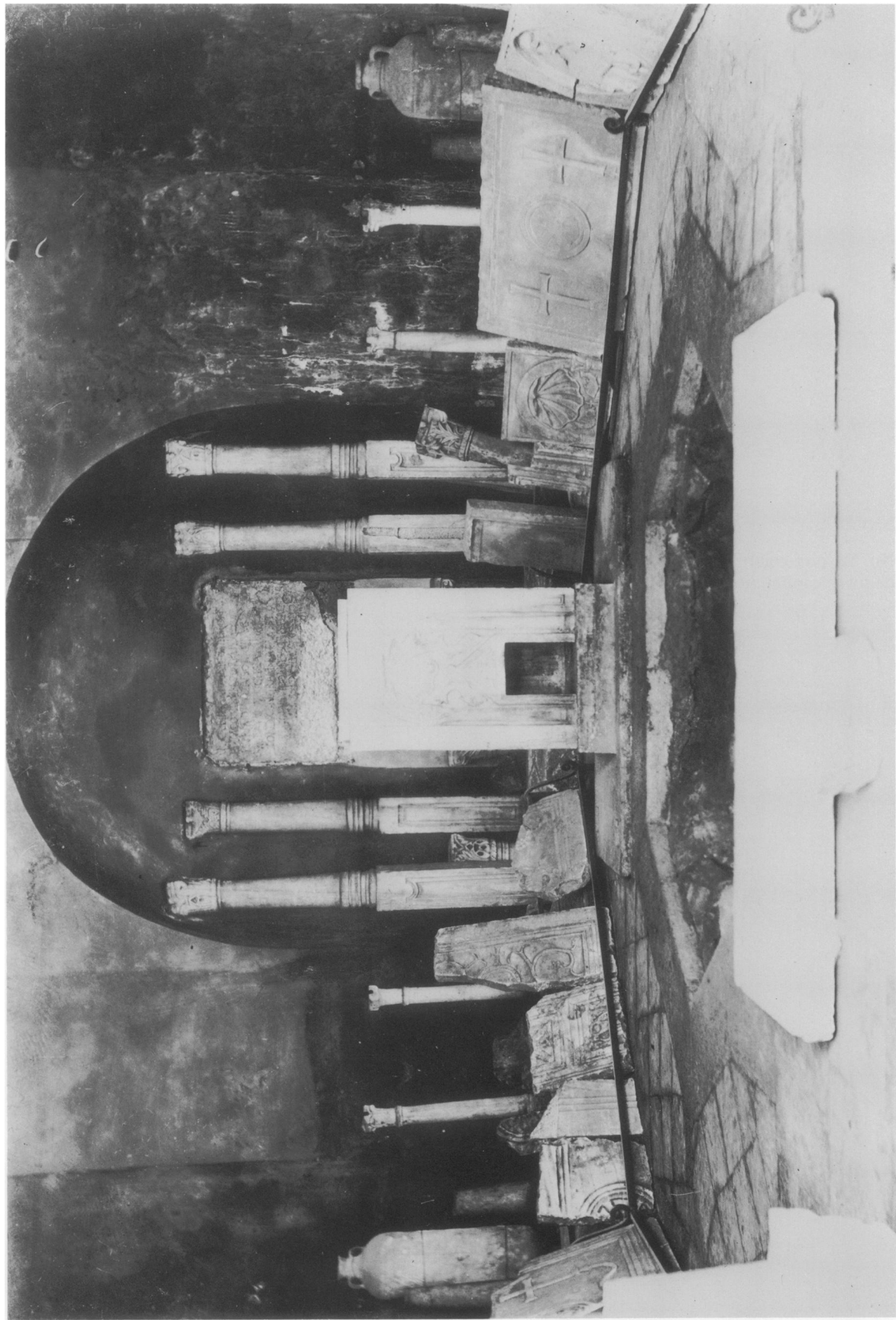
101 No. 32: pier-colonnette,
detail of pier, northwest face



102 Nos. 33–34: pier-colonnette,
detail of piers, northeast faces



103 Nos. (left to right) 35, 39–40, 37–38, 36: pier-
colonnets; nos. 48, 44, 41–42: piers; no. 81:
panel



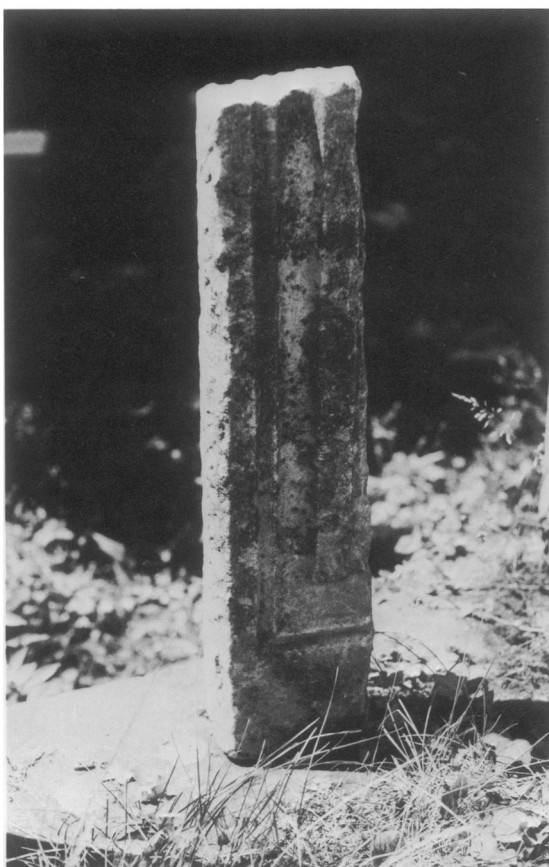
104 Sculpture in baptistery, before 1935



105 No. 37: colonnette, south face



106 No. 38: colonnette, southeast face



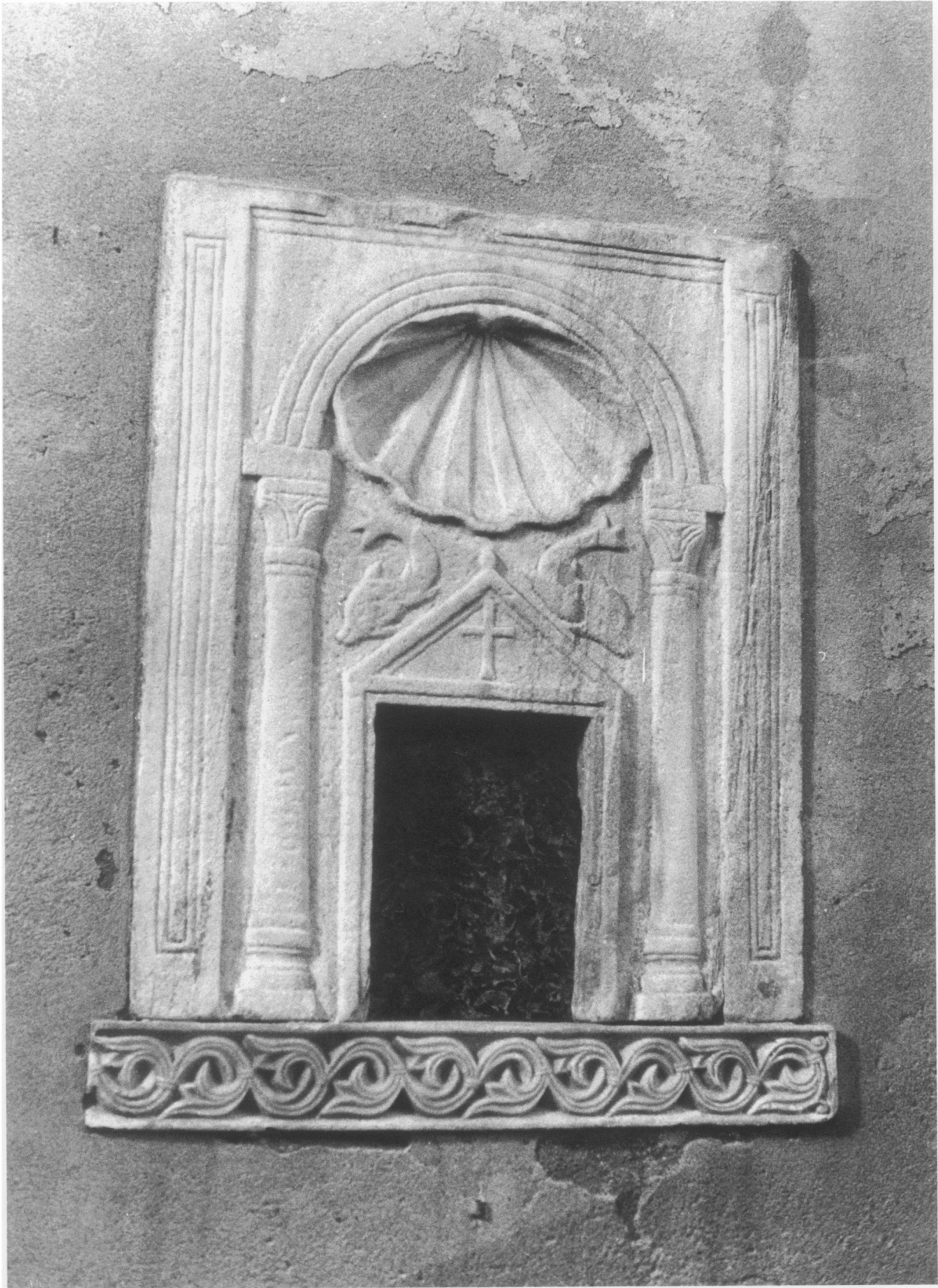
107 No. 43: pier



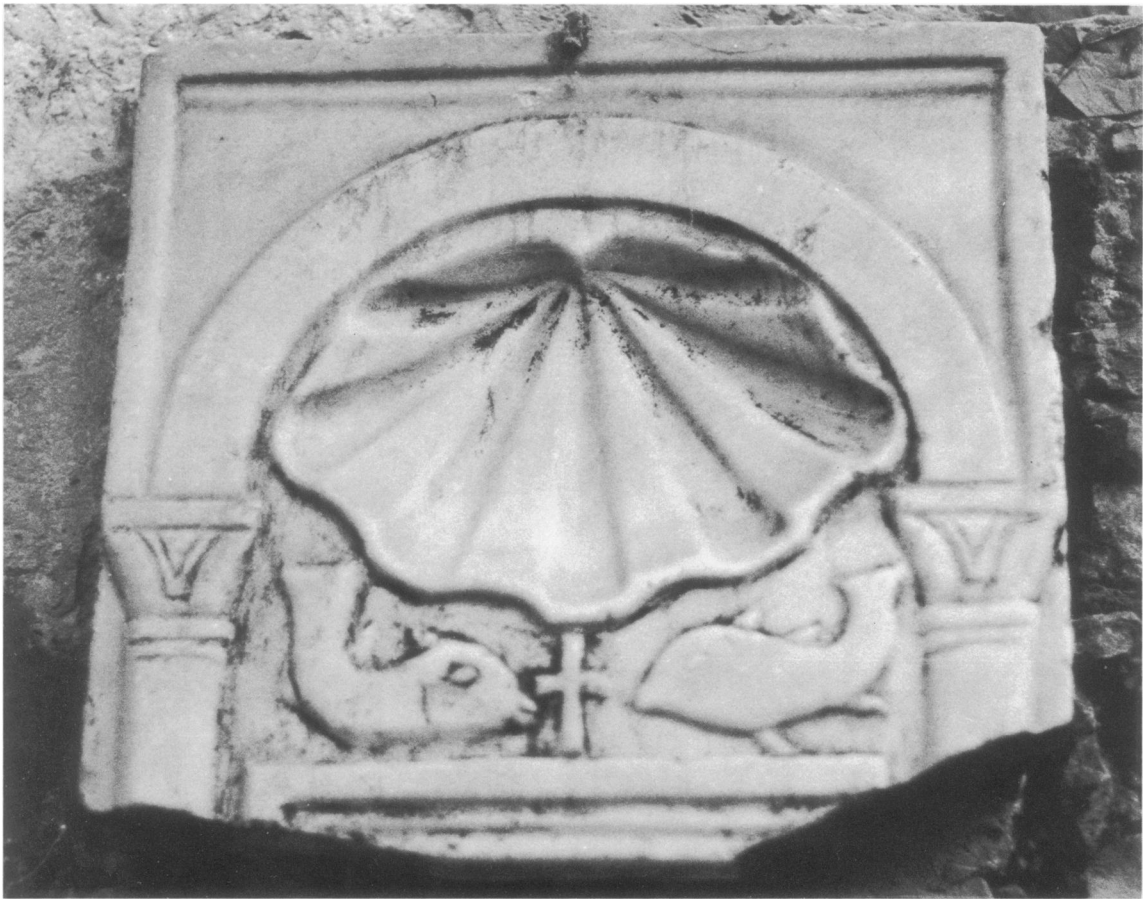
108 No. 45: pier



109 No. 49: altar of Eufrasius



110 Torcello, S. Maria Assunta, south apse, south wall, altar front



111 No. 50: altar



112 No. 51: altar



113 No. 52: altar



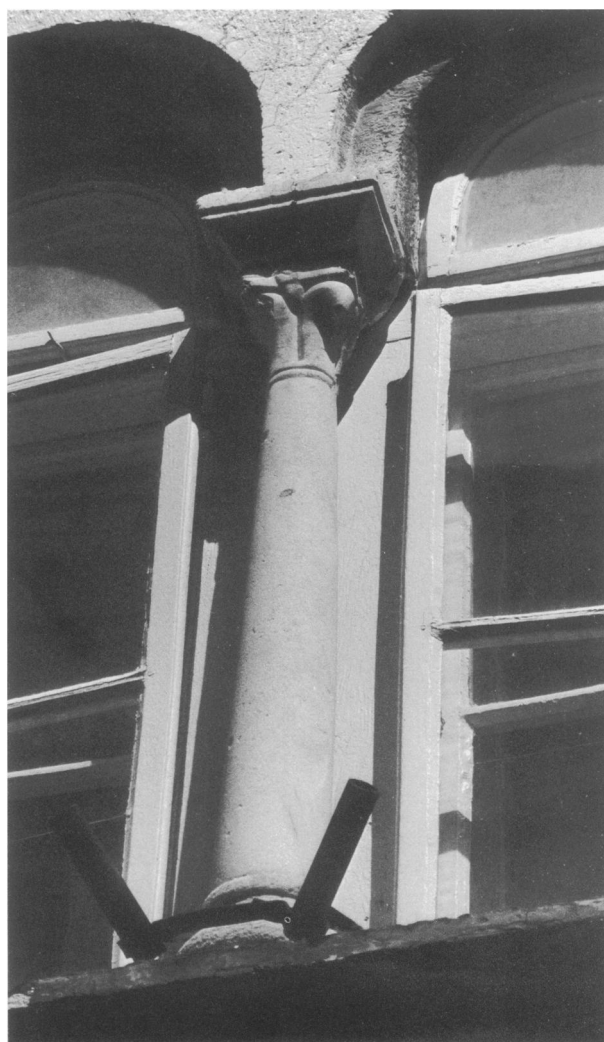
114 Nos. 53-54: altar(?)



115 No. 55: altar(?)



116 No. 56: altar



117 No. 57: colonnette



118 No. 63: ambo(?)



119 No. 64: ambo



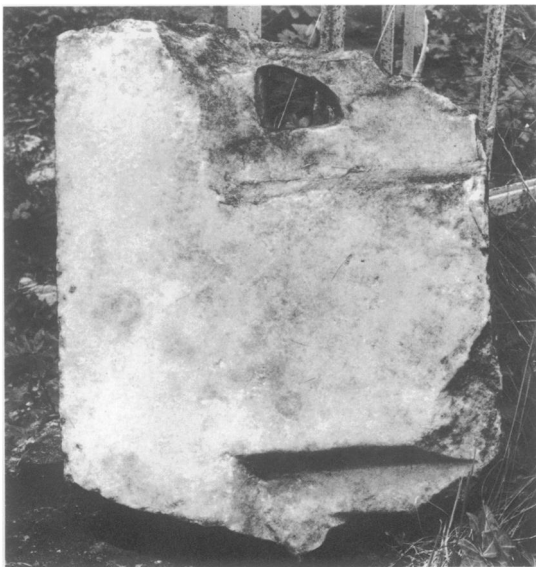
120 No. 65: ambo



121 No. 66: ambo



122 No. 67: window transenna



123 No. 68: window transenna(?)



124 No. 69: window transenna(?)



125 Rectory, south facade, view to east



126 No. 70: sarcophagus



127 No. 71: sarcophagus



128 No. 72: sarcophagus



129 No. 74: sarcophagus



130 No. 75: threshold(?) reworked for inscription



131 No. 79



132 No. 80



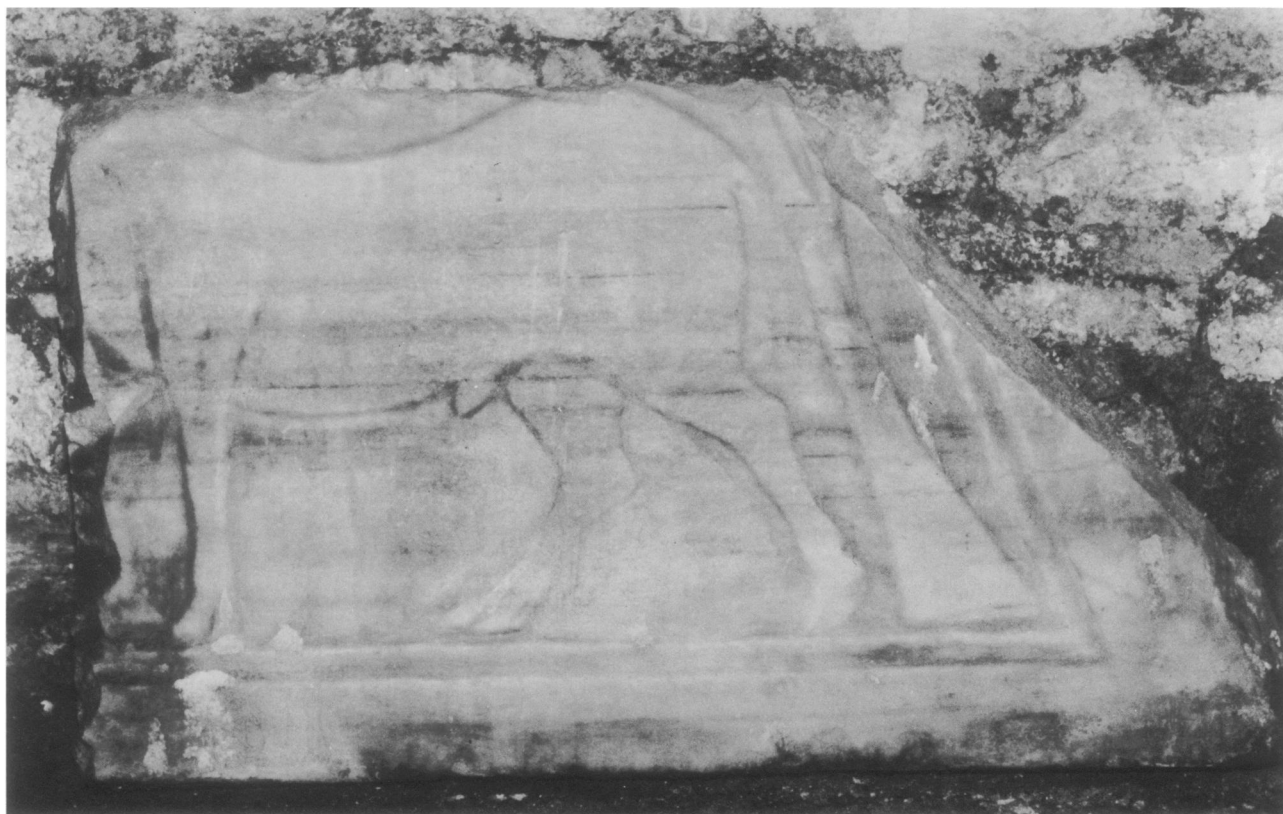
133 No. 82



134 No. 83



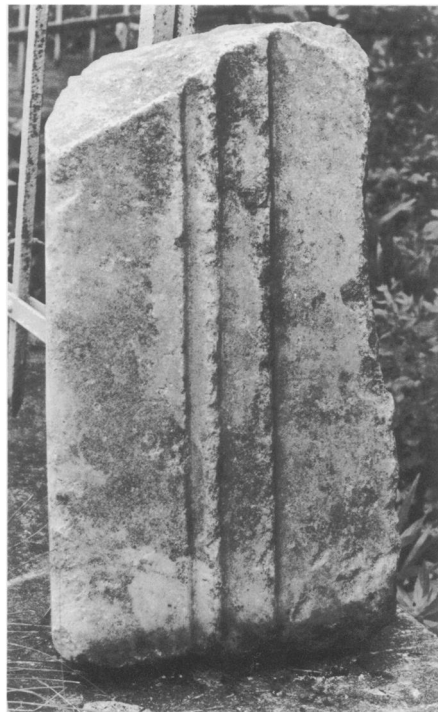
135 No. 84



136 No. 85



137 No. 86



138 No. 88



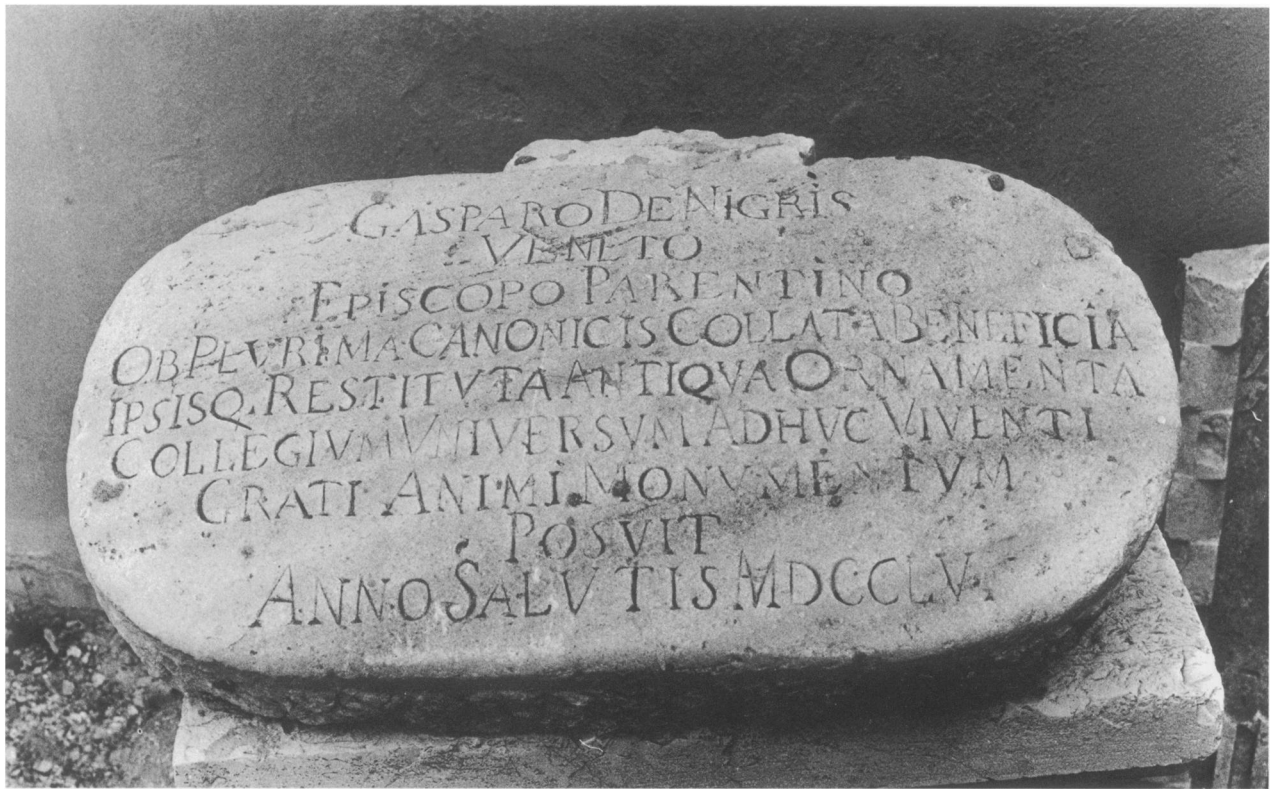
139 No. 89



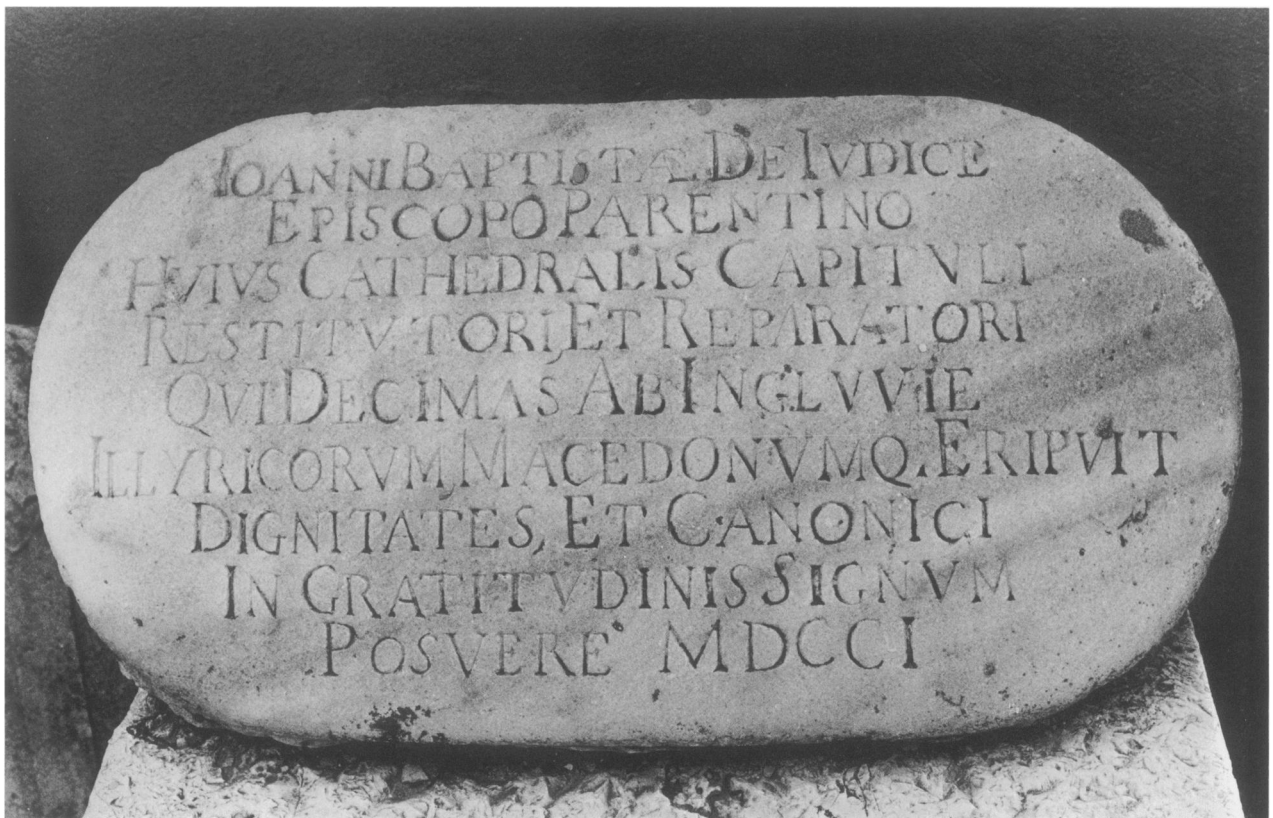
140 No. 93



141 No. 95



142 No. 96



143 No. 97



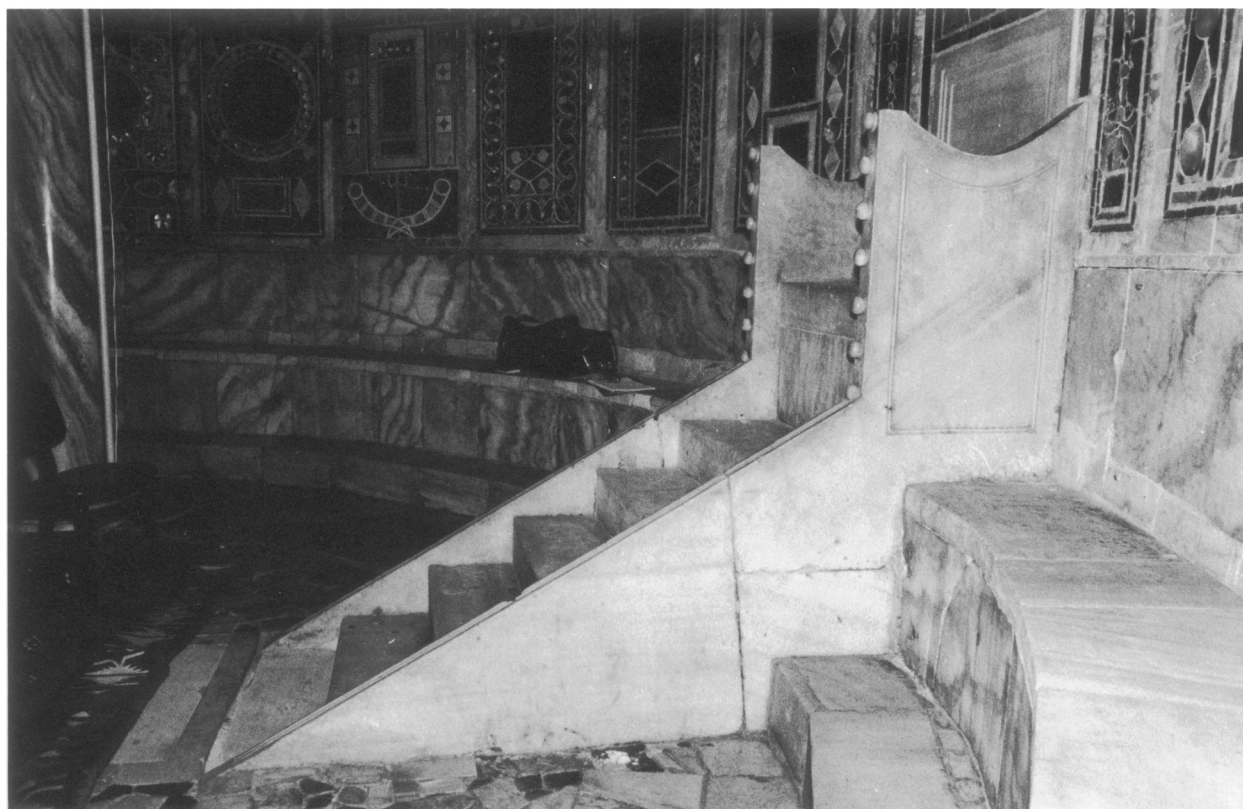
144 No. 100A



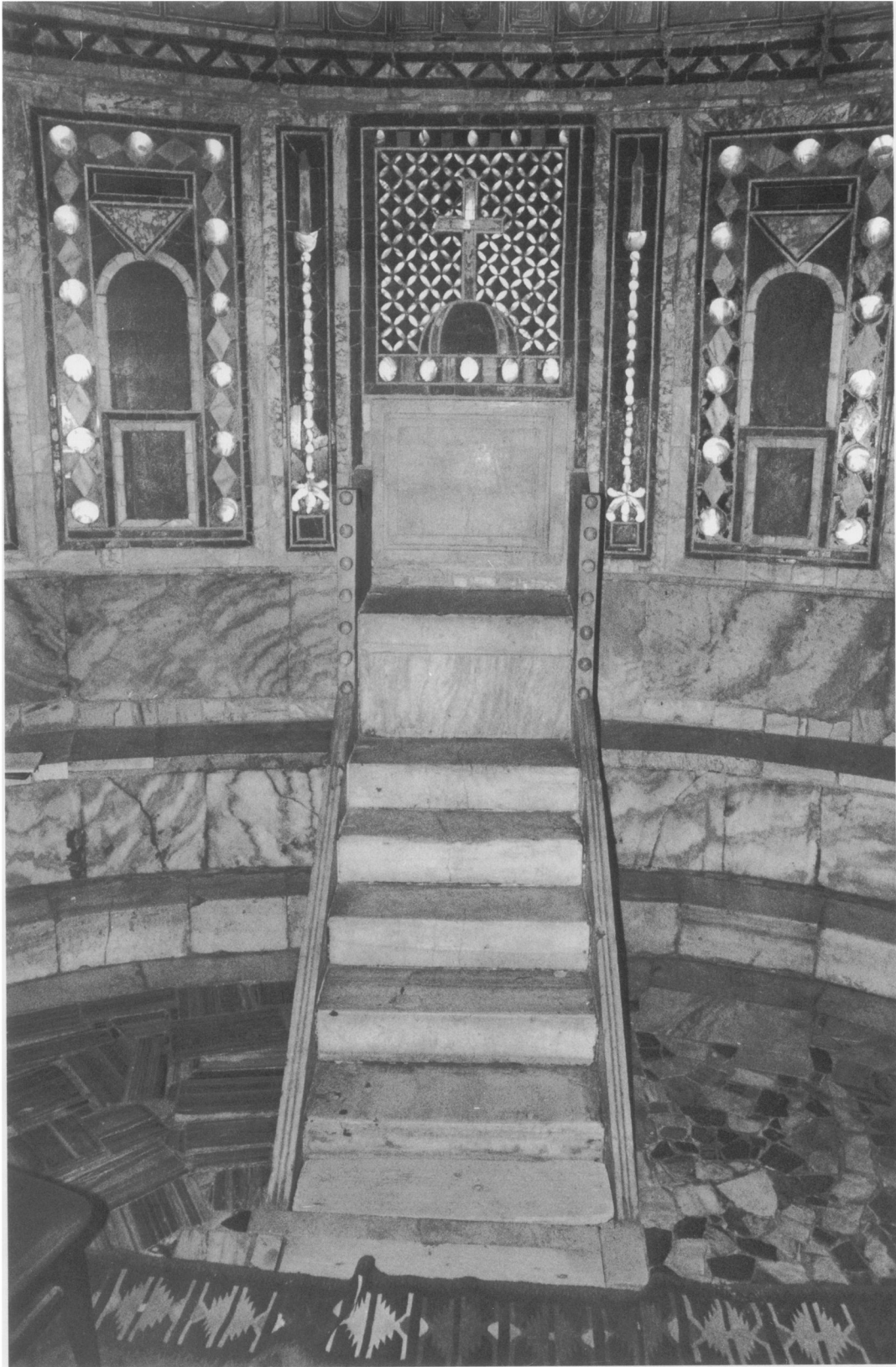
145 No. 100B



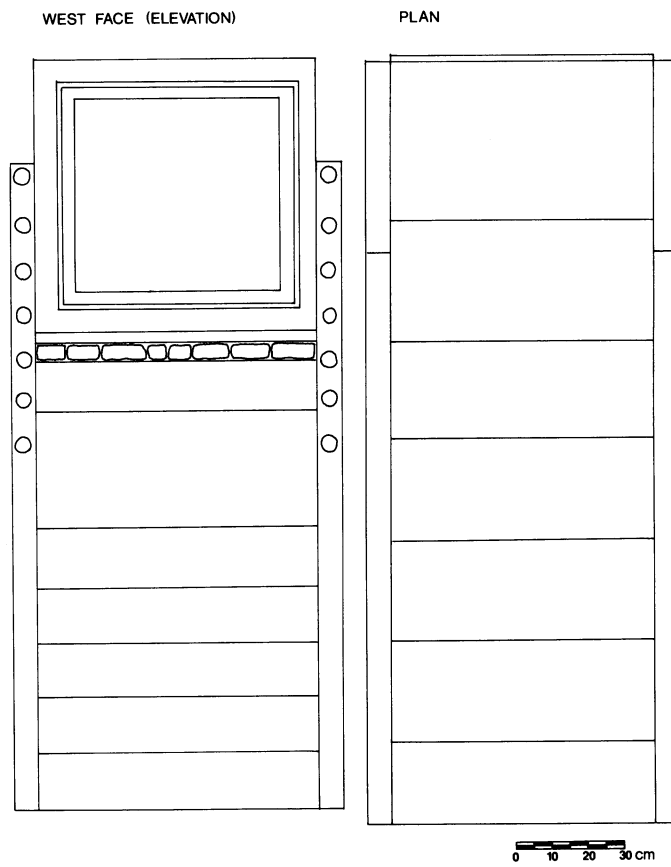
146 Synthronon and cathedra, view to south



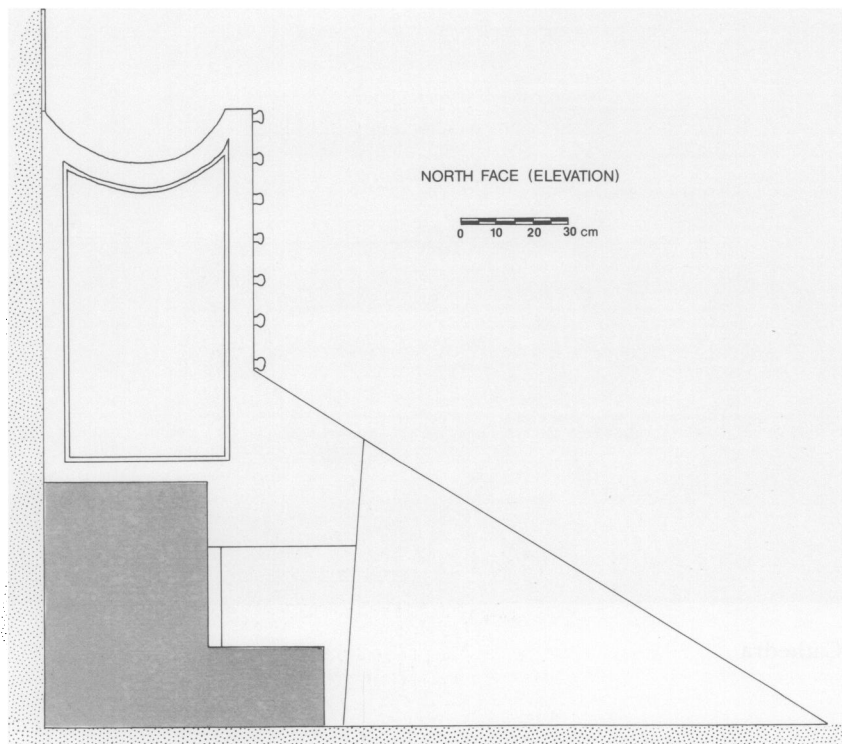
147 Synthronon and cathedra, view to north



148 Cathedra



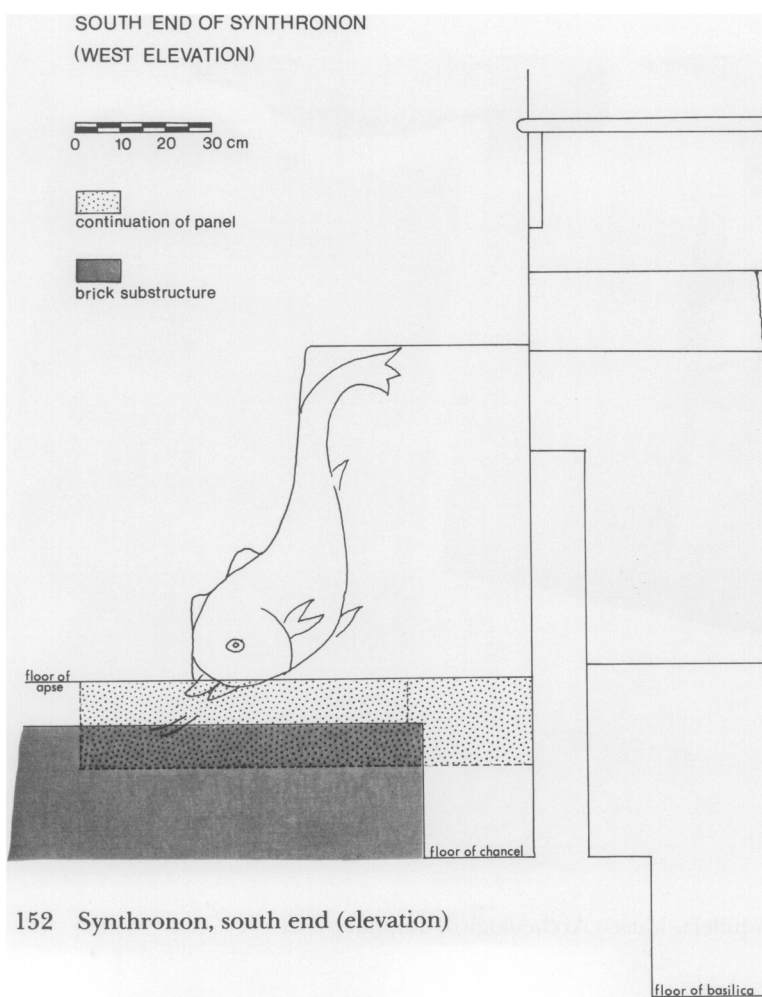
149 Cathedra, west face (elevation) and plan



150 Cathedra, north face (elevation)



151 Synthronon, dolphin panel at north end



152 Synthronon, south end (elevation)



153A Aquileia, Museo Archeologico, dolphin panels



153B Aquileia, Museo Archeologico, dolphin panel



154 Aquileia, Cathedral, baptistery, view to east



155 Basilica with floor lifted to reveal floor mosaics and chancel of Pre-Eufrasian basilica, view to east



156 Grado, Cathedral of S. Eufemia, lapidarium, fragment with "Grado border" (inventory no. 260144)



158 No. 87: chancel panel(?)



157 Grado, S. Maria delle Grazie, chancel panel

sennae.⁴ In the vast arena of late antique and Early Byzantine sculpture, the Poreč marbles take a humble seat. However, in addition to a significant contribution to the ever expanding corpus of Early Byzantine sculpture, these modest sculptures offer a rare insight into the process by which one provincial bishop went about decorating and furnishing a cathedral.

The format in which the material is presented here requires a few words of explanation. The catalogue of the sculpture is divided into five major units according to function: (1) capitals and related sculptures; (2) doorframes; (3) chancel members; (4) altar, ambo, and others; and (5) cathedra and synthronon. A conclusion focuses on the issue of how EufRASius acquired the materials to furnish his cathedral. Finally, three appendices treat the peripheral questions of the inscription on the altar of EufRASius, the baptistery ciborium, and the chancel barrier.

Each topic, to some degree, dictates its own pattern of organization, and the EufRASiana sculpture is no exception. Each of the five units forms a discrete body of material, and for this reason it is impossible to apply one rigid format to the whole. In general, each of the five major units is divided into two parts: an analytical discussion and a catalogue. In the first unit, the capitals, along with their associated columns, bases, etc., are numbered from 1 to 40 by location (Fig. 1). It was not considered necessary to extend the numbering system to include the doors described in the second unit, as their location provides the most informative label. The sculptures in the three remaining major units, representing primarily furnishings and liturgical sculpture, are numbered from 1 to 96, excluding the synthronon and cathedra.

A note about location: at present, the sculptures

catalogued here are scattered about the site. Some are displayed or used in furnishings in the basilica, atrium, baptistery, and bishopric. Many occupy a variety of less formal positions: stacked up against the side of the chancel, or in piles placed loosely about the bishop's garden, bishop's courtyard, and south courtyard. Still others may be found at the north site, buried under several layers of post-medieval sculpture fragments. The exact location (as of 1984) of each piece of sculpture is noted in the catalogue.⁵ Unless otherwise specified, all of the sculpture is marble. The vast majority is recognizably Proconnesian marble. In a number of cases, however, particularly with weather-worn examples, it is difficult to identify positively the type of marble.

I. CAPITALS, IMPOSTS, BASES, COLUMNS, CAPPINGS

A. Discussion

The forty capitals at the site (Fig. 1), in the basilica (arcade and ciborium; Fig. 2), atrium, bishopric, baptistery, and bishop's courtyard, represent a wide variety of types and sizes and, to facilitate description, are discussed typologically.⁶ Imposts,

⁵Some of the sculpture panels at the EufRASiana may have originated at other churches within the episcopal jurisdiction of the cathedral. It is well known that, over the centuries, when churches were abandoned, destroyed, or closed, their contents of value often passed to the cathedral; see Šonje, "Contributo alla soluzione della problematica del complesso della basilica EufRASiana di Parenzo," *FR* 97 (1968), 57. There are a large number of Early Byzantine sculpture fragments on display in the Zavičajni Muzej Poreštine. Many were excavated at the cathedral, but not all. Unfortunately they are poorly documented. Only those specifically recorded as having been found at the cathedral site are included in the catalogue.

⁶While the order of discussion is typological, the numbering system proceeds topographically. Such a system follows previous studies and allows one to see at a glance the manner in which the masons matched and juxtaposed capitals. The standard reference for Early Byzantine capitals is R. Kautzsch, *Kapitelstudien* (Berlin-Leipzig, 1936). A number of more recent studies have augmented and revised Kautzsch; see F. W. Deichmann, *Studien zur Architektur Konstantinopel*, Deutsche Beiträge zur Altertumswissenschaft 4 (Rome, 1957); E. Kitzinger, "The Horse and Lion Tapestry at Dumbarton Oaks," *DOP* 3 (1946), 17 ff; F. Yegül, "Early Byzantine Capitals from Sardis: Ionic Impost Type," *DOP* 28 (1974), 265 ff. Several recent studies have addressed one or more issues dealing with the late antique capital; see J. Herrmann, *The Schematic Composite Capital: A Study of Architectural Decoration at Rome in the Later Empire*, diss. (New York University, 1973); W. Betsch, *The History, Production and Distribution of the Late Antique Capital in Constantinople*, diss. (University of Pennsylvania, 1977); and J. Kramer, *Skulpturen mit Adlerfiguren an Bauten des 5. Jahrhunderts n. Chr. in Konstantinopel*, diss. (University of Munich; pub. Cologne, 1968). See also the commentaries in E. Kitzinger, *Byzantine Art in the Making* (Cambridge, Mass., 1977), 77 ff; R. Krautheimer, *Early Christian and Byzantine Architecture* (Harmondsworth, 1975); and Krauthei-

⁴Some of the more accessible and well preserved pieces, such as nos. 9 and 49, have been repeatedly pressed into service as illustrations of Byzantium's legacy at Poreč; see, for example, Molajoli, *La basilica*, 35, 50–53. Certain other sculptures have been published in R. Farioli, "Ravenna, Constantinopoli: Considerazioni sulla scultura del VI secolo," *CorsiRav* 30 (1983), 216, fig. 11. In addition, Dr. Ante Šonje, former director of the Zavičajni Muzej Poreštine (Museum of the Poreč Region), made a summary description of many of the better preserved furnishings in an unpublished manuscript, "Marmorni Eufrazijeve bazilike u Poreču." A second sculpture-related study by Šonje, a general discussion of the capitals ("I capitelli della basilica EufRASiana di Parenzo"), was published in the festschrift for F. W. Deichmann, *Studien zur spätantiken und byzantinischen Kunst* (Bonn, 1986), II, 127–45. I am grateful to Ljubica Šonje for making both typescripts available to me. The issues addressed in the present study were not addressed by Dr. Šonje. Otherwise, much of this material is unpublished.

bases, columns, and cappings, however, are treated topographically. Fifteen capitals (Figs. 3–19) represent the so-called paneled impost type.⁷ A paneled impost capital is distinguished by a prominent border which outlines each face of the capital, creating four trapezoidal fields. Any one of a number of motifs may fill these trapezoidal fields. In six of the capitals (Figs. 14–19) the main motif is a split palmette, for which reason these are sometimes called split palmette capitals. The central motif of these capitals is a three-part lotus flower, flanked by half palmette leaves. A T-shaped base supports the foliage, and to either side of the T-shaped base appear rectangular forms with concave sides, forms that resemble spools of thread. A wavy tendril or ribbon connects the base of each half palmette with the bottom of the spool.

Five examples (Figs. 20–24) may be identified as composite capitals with mask acanthus leaves. The term composite capital generally refers to the late antique (fourth-century) development of the classical Corinthian composite capital.⁸ In this development increasingly more deeply undercut acanthus leaves became progressively more simplified, schematic, and decorative. The “mask acanthus” pattern, in which a fewer number of acanthus leaves, broadened and stylized, ring the capital, was reintroduced in the late fourth and early fifth centuries on Corinthian capitals.⁹ The pattern created by the deeply undercut interstices between the leaves became a prominent decorative feature. In short, the full-bodied, naturalistic acanthus

leaves of the classical Corinthian order took on a flat, abstracted, decorative appearance. At Poreč the mask acanthus pattern has been applied to a composite capital. According to W. Betsch, the examples at Poreč, along with the nearly identical capitals in the gallery at S. Vitale in Ravenna, are the only examples of one variant (mask acanthus) of the “Theodosian” composite capital with finetoothed acanthus.¹⁰ He remarked that this “definitely is a Justinianic innovation” and that “this form of composite capital is the last one produced in Constantinople.”¹¹

This dating may not be accurate. My own analysis (see pp. 56 f below) suggests that the Poreč examples may have come from Ravenna. The fact that examples are used in mid-sixth-century buildings in Ravenna and Poreč need not date the capitals to that precise period. The treatment of the echinus and volutes on the mask acanthus capitals at Poreč is very close to that on no. 16, the lone representative of the so-called “Theodosian” capital, generally considered a fifth-century phenomenon.¹² Richard Krautheimer suggested that the “composite capitals as used throughout the gallery (at S. Vitale), in Constantinople, were long out of date.”¹³

Seven examples of the two-zone protome capitals occur at the Eufraiana (Figs. 26–27, 29–36). The upper zones are characteristically inhabited by animals or birds, while foliate designs decorate the lower zones. Three examples may be classified as Corinthian (Figs. 37–39).

A closer look at each individual capital highlights a surprising multiformity in terms of both planning and production. A heterogeneity in the elements of design may be noted among capitals of one type (nos. 7, 11, 18) and also between separate faces of a single capital (nos. 3–4, 7). This variety in design is matched by an inconsistency in finish. In some cases, corresponding parts of the same capital are left in varying states of refinement (nos. 6, 14, 20), and even the most rudimentary stages of completion were neglected on others (nos. 14, 23). Such lack of uniformity in the treatment of capitals would seem to indicate that the process of “mass production” of sculpture in late antiquity

mer's review of Kautzsch's *Kapitellstudien* in *ArtB* 21.4 (1939), 403.

A separate group of studies relates more closely to the Poreč capitals. See Sonje, “I capitelli”; R. Farioli, *Corpus della scultura paleocristiana bizantina ed alto medioevale di Ravenna* (G. Bovini, director), III: *La scultura architettonica* (Rome, 1969), who discusses all the types of capitals in Ravenna and provides the fullest bibliography and record of comparative material. For more detailed information on Ravennate architectural sculpture itself, particularly at S. Vitale, see F. W. Deichmann, *Ravenna, Hauptstadt des spätantiken Abendlandes*, II: *Kommentar*, 2. Teil (Wiesbaden, 1969), 86–118, 241–44. On p. 107 Deichmann discusses the capitals in their art historical context, comparing them with others, including those at Poreč. On Grado see L. Scamacca, “I capitelli di S. Eufemia e di S. Maria a Grado,” *Aquileia nostra* 36 (1965), 141–64.

⁷On the paneled impost type, see Betsch, *History*, 245. Kautzsch, *Kapitellstudien*, classified this type as “gerahmte Kämpferkapitelle”; Poreč no. 1 is Kautzsch no. 611, p. 190.

⁸On the development of the Corinthian composite capital in the Roman period, see D. E. Strong, “Some Early Examples of the Composite Capital,” *JRS* 50 (1960), 121–28. Kautzsch, *Kapitellstudien*, 5–115, outlined the development of the Corinthian composite capital. See also Kitzinger, *Byzantine Art*, 76 ff.

⁹On the Corinthian capital with mask acanthus, see Kautzsch, *Kapitellstudien*, 53–56 and Betsch, *History*, 189 ff.

¹⁰For the capitals at S. Vitale, see Deichmann, *Ravenna*, II.2, 99–100, fig. 26; Farioli, *Corpus*, III, 30, cat. no. 39, fig. 38.

¹¹Betsch, *History*, 208–9.

¹²Betsch's use of the Theodosian capital at Poreč (no. 16) to provide a terminus for the type in general, given the heterogeneity of the Eufraasian capitals, is dubious; see *History*, 205. See also note 44 below.

¹³Krautheimer, *Early Christian*, 264.

differed considerably from that in our own day. Perhaps we should qualify the use of the term with respect to this type of sculpture, a point to which I shall return in the Conclusion.

One interesting fact to emerge from this survey of the capitals is the emphasis on a major and minor axis. The north-south axes of capitals in the arcade of the basilica, that is, those sides facing the nave and aisles, predominate over the east-west axes, which face into the line of the colonnade. The impost acts as signals in this regard. Monograms mark the sides facing the nave, and crosses mark the sides facing the aisles. The east and west sides of the impost are plain.

The treatment of the capitals themselves offers corresponding evidence. In no. 10 the eagles face to the north and south, depriving the viewer from the east or west of a full view. In certain cases (nos. 1, 6, 10, 12), particular care was given to finishing details on the major axis, usually the side facing the nave. Strangely enough—and this speaks to the level of concern, or perhaps competence, of those responsible for setting up the capitals—there are curious contradictions to the general rule of major and minor axis. The only carved side of the top border on no. 23, for example, was positioned along a minor axis, hidden in effect. Even more odd, the only impost in the basilica to lack a monogram (no. 17) was placed facing the nave in the closest possible position to the most important part of the church, the chancel.

Examined as a group, in terms of type, function, and date, the capitals of the Eufrasiana offer great variety: seven distinctly different types of capitals appear in the arcades alone; the ciborium and atrium selections bring that number to twelve. In addition to the miscellany in general design types, nos. 25 and 26 (Figs. 9, 11) from the atrium—with their uncarved bands intended to accommodate a screen or divider—contribute an entirely different functional type.¹⁴

Although dating capitals is a tricky business, the varieties represented at Poreč—impost, paneled impost, split palmette, composite with mask acanthus, “Theodosian,” and two-zone protome—do appear to encompass a broad chronological range. “Theodosian” capitals (no. 16), as noted, are generally dated to the fifth century. Approximately half of the capitals in the basilica and atrium may be classified either as composite with mask acan-

thus or two-zone protome. Both types were introduced, or reintroduced, in the fifth century; how long they were produced is uncertain.¹⁵ It is worth noting, though, that both types had been in use for some time when Eufrasius furnished his cathedral. Whatever their precise chronological context, they certainly represent a stylistic current which differs from that represented by the other Poreč capitals, impost and paneled impost capitals. The characteristic *à jour* carving especially pronounced on nos. 23–26, the deeply undercut and lacy drill work, and the form of these capitals associates them with “high fashion” work of Constantinopolitan artisans (be they in the capital or elsewhere) from the 520s on.¹⁶

The use of different types of capitals in one building was certainly a common practice among Early Byzantine builders. Even in well-funded projects, various types of capitals could be assigned to separate parts of a structure. Such was the case at H. Sophia, the most lavish foundation of the Early Byzantine period. Closer to Poreč in both scale and geography, S. Vitale in Ravenna features paneled impost capitals (split palmette) in the ground floor ambulatory and composite capitals in the gallery. In addition, sometimes spoils or unusual examples were purposely used to highlight certain parts of a building.¹⁷

The disposition of capitals at Poreč, however, is not as tidy as at H. Sophia or S. Vitale. The fact that, where possible, the capitals were paired with one another in the nave arcades does suggest that the builders actively sought to cast some uniformity over the assortment. It is equally clear, however, that the supply of capitals was somewhat limited, resulting in an arbitrary selection. The heterogeneous nature of the capitals is one indication that Eufrasius may not have acquired his materials lock, stock, and barrel directly from Constantinople or the quarries of the Proconnesian Islands, but rather in a more indirect manner (see Conclusion, below). For such a large number of equally sized and semimatched capitals to have been garnered from some other local building project is quite unlikely. The very close parallels between the

¹⁵ On the dating of the mask acanthus motif, see Betsch, *History*, 190 ff. Betsch also used the two-zone protome capitals at Poreč as the only dated examples of that particular variety of capital. It is true that they were used ca. 550 in the building colonnades; however, the actual date of their production is not at all clear.

¹⁶ Betsch, *History*, 246–48, 345.

¹⁷ F. W. Deichmann, “Säule und Ordnung in der Frühchristlichen Architektur,” *RM* 55 (1940), 114–30.

¹⁴ Most of the capitals are visibly too small for their columns, especially nos. 13 and 14.

capitals at Ravenna and the collection at Poreč suggest that Ravenna could have been a possible source for the materials, but we can only guess at the specific circumstances. Given the variety of design types, functional types, sizes, and even dates, one might suspect that the EufRASIANA capitals came from general storage areas or marble yards.

The relative uniformity of type and size in other members of the support system—bases, impost, columns, and cappings—suggests that at least these architectural sculptures may have been supplied en masse. This relative homogeneity, especially among columns and bases, seems to have been the result of simultaneous choice.

B. Catalogue

1. Capitals

I have placed the forty capitals at the site into five different groups: paneled impost, composite, protome, Corinthian, and nineteenth-century copies. Within each group the order of discussion joins like capitals together. The twenty-three paneled impost capitals themselves divide loosely into two types, those with variously decorated faces (nos. 1–2, 9, 23–28) and split palmette capitals (nos. 3–4, 7–8, 17–18). The composite capitals are all of the mask acanthus variety (nos. 5–6, 11–12, 15), with one exception (no. 16), a “Theodosian” capital. The protome capitals (nos. 10, 13–14, 19–22, 40) are all of the two-zone type. Examples in the Corinthian group include one capital and two pilaster capitals (nos. 31–33). Finally, for the sake of clarity, the nineteenth-century copies, representing a variety of paneled impost types, are grouped together at the end. For the location of each capital, consult Fig. 1.

1. Paneled impost (40 × 48 × 60 cm; Figs. 3, 4).¹⁸ In capital no. 1, a striking laurel-leaf border outlines each face, the upper border acting visually as an abacus. The necking band consists of a row of rather finely dentillated and diagonally positioned acanthus leaves.

Each face of no. 1 presents a spreading vine motif in a different context. On the north face, an asymmetrical pattern of vines issues from two symmetrical cornucopias which are tied together at

their bases. In a final flourish, the base of each cornucopia becomes a three-tipped leaf. On the west face, a single cornucopia, positioned diagonally and slightly off-center, serves as the source of the twisting vine. Some of the larger, round-tipped leaves sprouting from the vines on the west face have been restored or replaced. The vines on the south face spring from the center of a broad, split acanthus leaf. The three-tipped leaf halves are carved in horizontal positions. The motif on the south face repeats that of the north, with the addition of a disc which holds a slightly off-center cross. Finally, on the east face, a cantharus holds two vines.

Parts of the north, south, and west faces have sustained damage; some of the damaged areas are restored.¹⁹ In some places—and this is true of all the arcade capitals—the surface of the capital is quite dark in color, perhaps due to treatment with a pigment.

Two very similar capitals appear in S. Vitale in Ravenna, at gallery level on the south side of the presbytery. F. W. Deichmann described these as “Trapezförmig gerahmte Kämpfer Kapitelle mit rund-bosse an der Hauptseite.”²⁰ R. Farioli used the phrase “capitelli imposta con cornice nei fianchi.”²¹ The S. Vitale examples both exhibit the same arrangement of motifs as Poreč no. 1. Distinguishing the S. Vitale examples, however, is a greater amount of detail (particularly on the canthari and leaves) and slightly different vine patterns. The capitals at S. Vitale are usually dated to 526–548, the period during which the church was under construction.²² Most recently, Farioli has suggested that they belong to the phase of building credited to Bishop Victor (537–544).²³

Several aspects of no. 1 find counterparts elsewhere in northern Italy. The use of vines rising from cornucopias bound at the bottom, from canthari, and from split acanthus leaves, each of these on a different face of the same capital, may be noted on two capitals from Brescia (S. Salvatore) and one from Grado (S. Maria delle Grazie).²⁴ All

¹⁹This spot restoration (plaster?) may also be noted on capitals 2, 14, and 16. See the lighter-colored areas in the photographs.

²⁰Deichmann, *Ravenna*, II.2, 99, fig. 24.

²¹Farioli, *Corpus*, III, 36–37, cat. no. 53, fig. 52.

²²Ibid., 37, cat. no. 54.

²³Farioli, “Ravenna,” 206. Deichmann, in *Ravenna*, II.2, 11, noted that the monograms of Bishop Victor in the presbytery indicate that an essential part of the building (including the entire ground floor) belonged to his episcopacy.

²⁴On the Brescia capitals (north arcade, the first and second from the west), see G. Panazza and A. Tagliaferri, *La diocesi di*

¹⁸Unless otherwise specified, the dimensions of the capitals are given as follows: diameter of base × height of capital × length of top of capital. Measurements given here are those taken by Šonje. Plaster casts of the capitals are stored in the attic of the Zavičajni Muzej Poreštine.

three of these capitals differ from no. 1 at Poreč in that: (a) the vine motif spreads uninterrupted across each face of the capital, unimpeded by a border of any kind; and (b) the top border consists of a curling vine motif rather than the laurel-leaf border of the Poreč example. The Brescia and Grado capitals are dated to the sixth century but were clearly reused in somewhat later buildings.²⁵ The laurel-leaf border in Poreč no. 1 may be noted in capitals in Ravenna (S. Apollinare Nuovo, ciborium), Istanbul (Archeological Museum, garden), and elsewhere.²⁶

2. Paneled impost (40 × 55 × 70 cm; Fig. 5). This capital differs from no. 1 in both its border and choice of motifs. A curling vine pattern, itself edged by a beaded molding, outlines each trapezoidal face. All four faces of the capital carry the same motif: symmetrical cornucopias, bound together at the bottom, which give issue to vines. These cornucopias terminate in a spiral pattern, in contradistinction to the leaf tip used in no. 1. On the north face, the upper tendrils carry a disc with a Greek cross. A laurel-leaf necking band rings the base of the capital.

The bound cornucopia motifs on no. 2 are best compared with the same group noted for capital no. 1. Among these, the examples from S. Salvatore in Brescia and S. Maria delle Grazie in Grado also exhibit the curling vine as an abacus motif (but without the beaded molding).²⁷ Examples of different types of capitals using the curling vine border (in addition to nos. 23 and 24 at Poreč) may be noted in Ravenna (S. Apollinare Nuovo, cibo-

rium), Pula (Archeological Museum), and elsewhere.²⁸

28. Paneled impost (40 × 51 × 65 cm; Fig. 6). All four faces of the capital are seriously damaged. Traces of leaves from the bases of what must have been cornucopias may be noted on the north face. Presumably, then, the capital would have compared well with no. 2. Rinceaux borders with unusually thick vines surround the four faces and the top of the capital. This capital and no. 27 are the most seriously damaged examples still in use. At some undetermined point in the premodern history of the complex, the south arcade of the atrium collapsed. Numbers 26 and 27 were subsequently adopted for other uses and recovered only in 1866, when the atrium was restored.²⁹

23. Paneled impost (38 × 49 × 62 cm; Fig. 7). In this variety of the impost capital, the vine motifs that cover the surface of the capital are set within a ring of continuous, double-banded zigzags. The zigzags are so arranged that the pointed tip of one touches at each corner of the capital and at the center of each of its sides. At first glance the zigzags appear to be imposed on the uninterrupted trailing vine, as if to confine it to the capital. A closer look reveals that the foliate motifs are each fully contained and dictated by the structure that the zigzags create. One vine shoot occupies each triangular or lozenge-shaped compartment. The small triangular spaces created at the base of the capital are filled alternately with three motifs: a wide, three-tipped leaf; a wide five-tipped leaf; and a short trailing vine. A curling vine pattern creates a border at the top of the capital. The foliate motifs in nos. 23–26 are deeply striated, creating a strong visual pattern.

A capital from the cloister of S. Apollonia in Venice provides a very close match to no. 23. It deviates only in its spiny acanthus rinceaux necking

Brescia, *Corpus della scultura altomedievale* 3 (Spoleto, 1966), 124–25, cat. nos. 151–52, figs. xvii–xxv and 149–50. For a bibliography on the S. Salvatore capitals, see pp. 123–24. See also the discussion in Barbara Anderson, *The Frescoes of San Salvatore at Brescia*, diss. (University of California, Berkeley, 1976), 45. For the Grado capital (north arcade of S. Maria, first from the east), consult Scamacca, “I capitelli,” 150, fig. 6; and S. Tavano, *Scultura in Friuli: Il tardo antico* (Pordenone, 1978), 72, cat. no. 16, with bibliography.

²⁵ For a summary discussion on the problems of dating the earliest basilica at S. Salvatore, see Anderson, *Frescoes*, 38 ff. S. Maria delle Grazie at Grado (phase II) is dated to the episcopacy of Helias (571–586); see S. Tavano, *Grado: Guida storica e artistica* (Udine, 1976), 159, with bibliography.

²⁶ For the S. Apollinare Nuovo capital, see Farioli, *Corpus*, III, 36, cat. no. 52, fig. 51. The Istanbul capital is illustrated in Betsch, *History*, 422, fig. 82 (on top of double capital). Betsch also reproduces drawings of two capitals from the Tekfur Saray, each of which has a laurel-leaf border; see p. 448, figs. 173–74. A variation of the laurel-leaf border appears on a nave capital and impost from Basilica B at Philippi; see R. E. Hoddinott, *Early Byzantine Churches in Macedonia and Southern Serbia* (London, 1963), fig. 55.

²⁷ See note 24 above.

²⁸ For the S. Apollinare Nuovo capital, see Farioli, *Corpus*, III, 40, cat. no. 60, fig. 59. For the example from Pula, a two-zone protome capital, see Kitzinger, “Horse and Lion,” 69 note 84, fig. 114; B. Marušić, *Istrien im Frühmittelalter*, Kulturhistorische Denkmäler in Istrien 3 (Pula, 1960), 14, pl. xi, fig. 2, stated that this capital came from the baptistery of the cathedral at Pula, dated to the 5th century. See also G. Pavan, “Un dimenticato capitello del quinto secolo già nel battistero del duomo di Pola,” *AttiIstr.*, n.s. 31 (1983), 221–24. Pavan dates the capital to the 5th century. For the Constantinopolitan example (Archeological Museum inventory no. 4582), see Farioli, “Ravenna,” 206, fig. 2. The curling vine border appears on a number of different types of capitals illustrated in Kautzsch, *Kapitelstudien*, cat. nos. 546–47, 557, 564, 759, 833 and pls. 33–35, 45, 48.

²⁹ For the structural history of the atrium, see Terry, *Eufraasius Cathedral*, 60 ff.

band and its different configuration of vines.³⁰ A very similar capital, but one that carries a different abacus border, may be seen in the Museo Nazionale in Ravenna.³¹ A third example, from the Archeological Museum in Istanbul, uses the curling vine abacus border but differs from no. 23 in the form and treatment of its vines.³²

24. Paneled impost (38 × 49 × 62 cm; Fig. 8). This capital is very closely matched to no. 23. Three sides of the border at the top were left unfinished; only the south face is decorated with the curling vine pattern. It is interesting to note that the one finished face was positioned on a minor axis.

25. Paneled impost (32 × 41 × 51 cm; Figs. 9–10). Each face of this small capital carries bound cornucopias from which rise spiny acanthus sprays and detailed grape leaves. The cornucopias themselves end in long, seven-tipped acanthus leaves. An uncarved band bracing the center of both the east and west faces was intended to accommodate a screen or divider of some kind. The presence of these bands, together with the unusually small size of the capital, demonstrate that no. 25 was designed for an entirely different functional setting than that in which it is employed. With the exception of their bands, the motifs continue uninterrupted around the capital. Deeply cut chevron motifs (laurel leaves?) define the upper border and necking band.

The motifs on this capital are closely related to examples in Grado (S. Maria delle Grazie) and Brescia (S. Salvatore).³³ The chevron motif on the abacus and necking band appears on capitals in Thessaloniki and Istanbul.³⁴

³⁰J. Kramer and U. Peschlow, *Corpus der Kapitelle der Kirche von San Marco zu Venedig*, ForschKA 12 (Wiesbaden, 1981), 143, cat. no. A3, pl. 48.

³¹Farioli, "Ravenna," 205–6, fig. 1, with bibliography. Most recently, see R. Farioli (Campanati), "Il capitello imposta recentemente rinvenuto a Ravenna," *Culture figurati e materiali tra Emilia e Marche. Studi in memoria di Mario Zuffa*, Collana di storia e storie, 1982 (1984), 463–67. I am grateful to Ivanka Nikolačević for bringing this last reference to my attention and supplying me with a copy.

³²For the example in the Archeological Museum (garden) in Istanbul, see Farioli, "Ravenna," 205–6, fig. 2 and M. Usman, "Sur quelques chapiteaux byzantins," *Actes du X congrès international d'études byzantines* (Istanbul, 1955), pl. xxxvi, 2. Kautzsch, *Kapitellstudien*, 197, cat. nos. 651, 653 (H. Sophia in Istanbul and Jerusalem) illustrates two somewhat similar examples. In addition, a severely damaged capital from S. Eufemia in Grado (south arcade, third from east) retains traces of the zigzag structure; on the Grado capital, see Scamacca, "I capitelli."

³³See note 24 above.

³⁴Kautzsch, *Kapitellstudien*, cat. nos. 413, 458, 548, 663, pls. 25, 28, 34, 40. In addition, this border appears on a melon cap-

26. Paneled impost (37 × 41 × 57 cm; Figs. 10–11). The main difference between this example and no. 25 is that the band for a barrier is wider and has a much rougher finish. Some of the surface area of this capital is damaged.

9. Paneled impost (40 × 50 × 68 cm; Fig. 12). Each face of this unusual capital displays the same motif. A thick stem at the bottom of each face is split into two vines which twist around each other as they rise, creating a vertical chain of five links. A split acanthus leaf issues from the base of each link, forming a corymb type of inflorescence. Striations articulate the split acanthus leaves; spaces between the lobes of the leaves are marked with drill points. The two uppermost acanthus leaves terminate in upturned ivy leaves.

The only similar capital at Poreč is no. 27, which varies from no. 9 in its border and a further elaboration of the twisting vine. I know of no identical counterpart to no. 9, but some of its individual features do reappear elsewhere. The corymb-inflorescence arrangement of a central vine and a series of split acanthus leaves enlivens capitals in Istanbul (Archeological Museum), Pomposa, and Ravenna (pier-colonnette in S. Francesco, cloister).³⁵ A second element in no. 9, the twisting of a vine to form a chain, occurs in various contexts, as examples in Ravenna (S. Vitale), Istanbul (H. Sergios and Bakchos), and elsewhere demonstrate.³⁶

27. Paneled impost (39 × 51 × 63 cm; Fig. 13). This capital differs in several respects from its nearest counterpart, no. 9. The central circles (links in a chain) formed by the spiraling, vertical vine are much larger and each encloses a small vine twig. In addition, the borders carry an unusual and poorly executed leafy vine motif with sparse, three-tipped leaves. The leaves are awkwardly formed, and many of the drill points marking the intersection of two tips have been left fully intact, not cut back at all. The facial motif in no.

ital found at the Kalenderhane Camii; see C. Striker and Y. D. Kuban, "Work at Kalenderhane Camii in Istanbul: First Preliminary Report," *DOP* 21 (1967), 268–69, fig. 3.

³⁵For the example in Istanbul, see Usman, "Chapiteaux," 182, fig. xxxvi, 3; for the example at Pomposa, see M. Salmi, *La abbazia di Pomposa* (Milan, 1966), 95, fig. 180; and for the example in Ravenna, see Farioli, *Corpus*, III, cat. no. 90, fig. 89. Farioli dates this capital to the first half of the 6th century.

³⁶For the examples in Ravenna, see Deichmann, *Ravenna*, II.2, 99, figs. 23, 25; Farioli, *Corpus*, III, 38, cat. no. 56, fig. 55 and cat. no. 58, pp. 38–39, fig. 57; for the Istanbul examples, see Kautzsch, *Kapitellstudien*, 188, cat. no. 591, pl. 37. Another example may be noted at Nea Anchialos, from Basilica C; see D. Pallas, *Les monuments paléochrétiens de Grèce découverts de 1959 à 1973* (Rome, 1977), 47, fig. 26.

27 finds an identical counterpart in a capital from Pomposa.³⁷ Other similar examples occur in Istanbul.³⁸

3. Split palmette impost (40 × 46 × 66 cm; Fig. 14). Framing each face is a rinceaux, consisting of an undulating vine and spiny acanthus leaves. A simple profiled molding forms the necking band. Each face carries the same motif: a T-shaped base gives rise to a three-petaled lotus flower, itself flanked by four-tipped palmettes. At the base of the palmettes, a wavy tendril or ribbon leads to a rectangular form resembling a spool of thread. Striations mark the vein patterns on the palmettes, and clearly distinguishable drill holes highlight the intersections between the palmette leaves. Careful observation reveals variations from face to face: the spools and wavy tendrils on the north and south faces have an additional striation at the top and bottom; the tendrils are broken up on the north face; the crossbar of the T is outlined on each face except the east one; on the south face, in the bottom border, the vine twists around itself, forming a circle and breaking the wave pattern. Parts of the north, west, and east faces have sustained damage.

The split palmette motif is most familiar from H. Polyeuktos in Istanbul (524–527) and S. Vitale in Ravenna, where it decorates paneled impost capitals with basket weave borders.³⁹ The split palmette motifs at S. Vitale differ stylistically from the examples at the EufRASIANA. The former are characterized by more graceful and slender proportions. In addition, some of the S. Vitale capitals offer a variation in the treatment of minor elements of design. For example, the T-bar on some Ravennate capitals appears as a cuplike form, wrapped tightly around the base of the foliage. Other examples of the split palmette capital appear in Cairo, Alexandria, and Venice.⁴⁰ In one final point of comparison, the rinceaux frame used for the split palmette capitals at the EufRASIANA

finds a nearly identical counterpart in six paneled impost capitals at S. Vitale.⁴¹

4. Split palmette impost (38 × 63 × 68 cm; Fig. 15). An unusual feature of this capital is the inclusion of tiny leaves at the bases of the tendrils leading from the T to the spools. On all faces but the east, the crossbars of the T carry laurel-leaf(?) decoration. A wave pattern trims the east face. Variations in design also characterize this capital, as the treatment of the tendrils illustrates: on the north face (where the lotus is somewhat damaged), the tendrils rise up sharply from the T toward the four-tipped palmettes and then curve downward; on the west face, by contrast, they originate at the T but almost immediately droop to the base of the capital. Some of the lotus flowers are slightly damaged.

17. Split palmette impost (44 × 54 × 72 cm; Fig. 16). With respect to the arrangement of the lotus and the form of the palmettes, this capital is most similar to nos. 3 and 4. The T, however, is treated differently. In this case the crossbar of the T acts as a ribbon. It twists upon itself full circle, then extends to form the tendrils which continue to the spool. The upright bar of the T forms a very thick attenuated trapezoid. The crossbar and tendrils are striated, but the upright bar is plain. The leaves in the rinceaux border are unusually full and fleshy (cf. no. 28), evidently not as fully carved as in nos. 3 and 4. A small area at the top border is unfinished; the leaves are only partially carved. The upper portion of the north face is damaged.

18. Split palmette impost (Fig. 17).⁴² In all respects this capital is a match to no. 17. Some variation exists within the capital itself. For example, the T on the north face is far larger (and the spools correspondingly smaller) than on the east face. The south face is damaged.

7. Split palmette impost (39 × 47 × 66 cm; Fig. 18). A number of features of this capital differ

³⁷ See note 35 above.

³⁸ Usman, "Chapiteaux," 182, pl. xxxv, 3 and Kautzsch, *Kapitellstudien*, pl. 38, cat. no. 644.

³⁹ For the S. Vitale capitals (14 examples divide the naos from the ambulatory, on the ground floor), see Farioli, *Corpus*, III, 37, cat. no. 54, fig. 53. For the capitals at H. Polyeuktos, see R. M. Harrison et al., *Excavations at Saraçhane in Istanbul*, I (Princeton, 1986), 126–28, fig. F and pls. 128–29. See also R. M. Harrison, "A Constantinopolitan Capital in Barcelona," *DOP* 27 (1973), 297–302. Regarding split palmette capitals as a type, see Betsch, *History*, 245–46; and J. B. Ward-Perkins, "The Shrine of St. Menas in the Maryût," *PBSR* 17 (1949), 65–66 note 148.

⁴⁰ Kautzsch, *Kapitellstudien*, 192–93, pl. 38, nos. 630, 632.

⁴¹ Four of these appear at ground level, to the north and south side of the presbytery, and two are used between the atrium and narthex; see Farioli, *Corpus*, III, 38–39, cat. nos. 56–57, 59, figs. 55–56, 58. See also a variant of the rinceaux border on a capital in the Archeological Museum of Istanbul published in Kautzsch, *Kapitellstudien*, 134, cat. no. 429, pl. 26. The rinceaux border appears to have been fairly common on "Theodosian" capitals, as examples from Istanbul (Stoudion), Thessaloniki (Acheiropoietos, narthex), Lechaion, and elsewhere indicate; see Kramer, *Skulpturen*, figs. 8, 23, 25, 27. "Theodosian" capitals are generally dated to the 5th century; see capital no. 16.

⁴² No measurements are available for this capital. It appears taller and more slender than no. 17.

from previous examples of the type. The palmettes consist of three-tipped rather than four-tipped leaves.⁴³ The three-lotus petals, shorter than those in previous examples, rise from one common point, and the palmettes are correspondingly attenuated. In earlier examples, each petal sprang independently from the crossbar. The crossbar of the T is decorated only on the west face, which also carries a wave pattern. The spools in this capital form rather rigid rectangles, and the relative sizes of the spools vary from face to face. On the north face, for example, they are much smaller than on the east face. Finally, the vines in the rinceaux border are full and fleshy, as in no. 17.

8. Split palmette impost ($39 \times 50 \times 66$ cm; Fig. 19). The lotus motif here follows those in nos. 3 and 4. Its three-tipped palmette, however, repeats that of no. 7. The spools are very small in proportion to the rest of the motif, and the tendrils are limp, failing to form the full curve seen in other examples. Each T crossbar is decorated, but not all are identical. A chain pattern marks the north side, a wave pattern the west. Certain aspects of the capital do not appear finished. For example, tiny bridges of stone, which connect the tendrils to the spools and the spools to the bottom tip of the palmettes, should have been more fully removed. The south face is slightly damaged.

5. Composite with mask acanthus ($43 \times 50 \times 70$ cm; Fig. 20). Several examples of this type appear at Poreč. The capital consists of two rows of eight mask acanthus with very narrow stalks. The mouths of the acanthus have four upturned leaf tips. An egg and dart molding runs between the volutes on the echinus, and horizontal striations articulate the abacus. In the examples of this type at the Eufraiana, the treatment of the volutes varies from one to the next. On no. 5 the protruding edges of the north volutes exhibit a vine motif, while the southeast volute has a chevron motif instead. Some of the leaf tips are chipped, as is the southeast volute. For comparative examples, see p. 16 above.

6. Composite with mask acanthus ($44 \times 58 \times 78$ cm; Fig. 21). A rope pattern marks the abacus of this capital. In addition, the treatment of the sides of the volutes varies considerably. Some are carved in the fully three-dimensional form of a spiral.

⁴³ This kind of variation also occurs among the split palmette capitals at S. Vitale in Ravenna.

Others appear less well finished, marked only by a succession of drill holes in the pattern of a spiral. This procedure varies not only from volute to volute, but also from one side of a volute to another. For example, one side of the northeast volute is fully carved, the other only sketched out in drill holes. In this instance, the fully finished volute faces the nave. The tips of many of the leaves are broken.

11. Composite with mask acanthus ($42 \times 56 \times 76$ cm; Fig. 22). The abacus of this capital bears a rope pattern, as in no. 6. The outside edges of the volutes are alternately undercut in the form of a leaf and a chevron motif.

12. Composite with mask acanthus ($42 \times 55 \times 74$ cm; Fig. 23). This is the same type of capital as in nos. 5–6 and 11, but the volutes are more fully cut back. The northeast volute edge is decorated with chevrons; the northwest volute, by contrast, has a stalk with ivy leaves at both ends. A number of leaf tips are broken, and the abacus carries a rope pattern.

15. Composite with mask acanthus ($45 \times 56 \times 69$ cm; Fig. 24). This example is very similar to nos. 5–6 and 11–12. The east, south, and especially north faces have sustained some damage. Since this damage extends also to the north side of the column, it probably occurred in situ. Two metal rods protrude from the northeast corner.

16. “Theodosian” composite ($46 \times 55 \times 60$ cm; Fig. 25). Capital no. 16, an example of the so-called “Theodosian” capital, is unique at the Eufraiana. It consists of two rows of eight finely dentillated, lacy acanthus leaves. The rows are rigorously separated, and each fully three-dimensional leaf rises independently. The strongly projecting echinus is carefully differentiated from the abacus, which bears a rope pattern, and from the bell of the capital, which is clearly visible between the separate leaves. The bottom of the bell, where it meets the acanthus necking band, is attenuated. All of the volutes are identical. Some leaf tips (west face) are damaged. The northwest corner of the bell is cracked; it is supported by a metal rim. The impost is correspondingly damaged, which suggests that the damage occurred in situ.

The hallmark of the “Theodosian” capital is the toothy drill work which creates its finely dentillated decorative effect. This type of capital (“Kapitelle mit feingezahntem Akanthus”), which was originally associated with the reign of Theodosius

II and claimed a wide currency all over the Mediterranean, is generally dated to the fifth century.⁴⁴ Close to Poreč, both geographically and stylistically, are a number of examples from Grado (S. Eufemia, S. Maria delle Grazie) and Ravenna (S. Giovanni Evangelista and elsewhere).⁴⁵

13. Protome (31 × 51 × 62 cm; Fig. 26). In the lower zone, above a laurel-leaf necking band, bound cornucopias (north face) give rise to grape vines, which then spread all around the capital. (Cf. Fig. 28, which illustrates the same cornucopia motif on the north face of no. 14.) The end of each cornucopia forms a detailed three-tipped leaf. Four squat eagle (griffin?) busts occupy the corners. Between the eagles, on the east and west faces, are crossed cornucopias filled with fruit. The equivalent position on the north and south faces is occupied by a tree with ivy-shaped leaves. Occasionally, a bird perches on one of its branches. The apex of the capital contains the barest trace of an abacus.

The rigid half figures of the eagles are roughly blocked out with a minimum of detail. The foliage, interestingly enough, is treated differently. The leaves, fruits, vine, and cornucopia are rather deeply undercut and carved in considerable detail. This capital is one of the most seriously damaged in the basilica. The east eagles are nearly entirely lost, as is the central motif in the upper zone on the north face, and the west face is partially damaged.

Among Kitzinger's second group of protome capitals, those with horizontal division, several offer parallels for no. 13. One subgroup, capitals from Ravenna (Museo Arcivescovile) and Salona (baptistry), are nearly identical to it, with the exception that lions or other animals occupy at least two of the spaces between the eagles (rather than the cornucopia or tree motifs at Poreč).⁴⁶ The east eagles are nearly lost, as is the central motif in the upper zone on the north face. The west face is partially damaged.

14. Protome (41 × 49 × 63 cm; Figs. 27–28).

⁴⁴On the "Theodosian" capital, see Deichmann, *Studien*, 59 ff; Kautzsch, *Kapitellstudien*, 115–36, pls. 24–27; and Betsch, *History*, 137, 204–6. See also Kramer, *Skulpturen*, 39 ff.

⁴⁵For the Grado examples, see Scamacca, "I capitelli," 141ff; for the Ravennate examples, see Farioli, *Corpus*, III, 29–30, cat. nos. 33–37, figs. 32–36.

⁴⁶For the capitals at Ravenna and Salona, see Kitzinger, "Horse and Lion," cat. nos. 36–38, figs. 79–80, 82, with bibliography; for the Odessa example, see Pallas, *Monuments*, 85–86, fig. 53; and for the Ravennate examples, see also Farioli, *Corpus*, III, 35–36, cat. nos. 50–51, figs. 49–50.

Cyril Mango distinguished this capital with a full-page photograph and the appellation "rather ugly."⁴⁷ It is very similar to no. 13, except it is in much better condition, for which reason the still, griffinlike eagles can be more easily examined. Stark fluting denotes their wings, and simple incisions represent their facial features. In the bottom foliate zone, on the west side, a bird pecks at a bunch of grapes suspended from the vines. Damage has rendered the northeast protome headless, which is "rather ugly." Since this damage extends also to the north side of the column, it must have occurred in situ.

19. Protome (34 × 43 × 52 cm; Fig. 29). Although related to protome capitals 13 and 14, this example varies in several respects. A necking band of unusually high and diagonally set acanthus leaves creates the base of the capital. In the lower zone, a very stylized version of crossed cornucopias, grape leaves, and grape bunches alternate within a wavelike structure created by a curving vine. The deeply cut-back foliage preserves extensive traces of drill work. Eight creatures occupy the upper zone: rigid, griffinlike eagles at the corners and, in between, alternately squat oxen (north/south) and boxlike lions (east/west).

The carving of the eagles is more varied than that in nos. 13 and 14. Their wings swoop back behind them in a curve, and chevronlike striations denote features on their strongly projecting torsos. The oxen and lions, with their enormous heads and small, spindly legs, seem squeezed into their positions, emerging only far enough to function as bosses.

The upper zone of no. 19 finds nearly identical counterparts in Ravenna (two capitals in the Museo Arcivescovile) and in several capitals that were compared with no. 13 (examples from Nikopolis and Prevesi).⁴⁸ Although the lower zone decoration derives from similar motifs on nos. 13, 14, and their counterparts, I know of no exact comparison.

20. Protome (34 × 43 × 55 cm; Fig. 30). This capital is nearly identical to no. 19. In this case, however, the lines of the wings were not properly finished. They are merely suggested by uneven lines of drilled holes. The carving of the south

⁴⁷C. Mango, *Byzantine Architecture* (New York, 1975), 70, fig. 70.

⁴⁸Kitzinger, "Horse and Lion," cat. nos. 36–38, figs. 79–80, 82. For the Ravennate examples, see Farioli, *Corpus*, III, 35–36, cat. nos. 50–51, figs. 49–50; for the Nikopolis and Prevesi examples, see cat. nos. 79–80, figs. 109–10.

wing of the northeast eagle is particularly awkward.

21. Protome (37 × 43 × 58 cm; Fig. 31). Numbers 21 and 22 represent the third variety of the two-zone protome that occurs at the Eufrasiana. Diagonally placed acanthus leaves form the necking band, while a ring of palmettes(?) furnishes the lower zone.⁴⁹ Four full-figure eagles guard the corners in the upper zone. A clearly defined abacus rests on their heads and outstretched wings. Their claws grasp the drilled ledge that divides the upper and lower zones. Two motifs alternate with the eagles. The first is a boss surmounted by a medallion which holds a Latin cross. The long arm of the cross extends down toward the wing of the eagle. The second consists of a three-part leaf motif. Behind the eagles runs a row of wide, pointed leaves.

The majestic figures of the eagles are carved in a detailed and quite naturalistic manner. In contrast to the full figure on no. 10 (see below), these are arched, ready for flight, and carefully and firmly articulated with designs signifying feathers. The head of the northeast eagle has been lost.

Although no. 21 has a horizontal dividing ring, and therefore, strictly speaking, belongs to the first of two types identified by E. Kitzinger in his discussion of protome capitals, it is nevertheless one of the examples (as Kitzinger noted) that blurs the distinction between types I and II.⁵⁰ In terms of motif and treatment, in both the upper and lower zones, no. 21 finds its closest parallels in a group of capitals classified as type II.⁵¹ One such comparison survives in Portogruaro, near Grado, where it has been reused in the Casa Muschietti.⁵²

22. Protome (37 × 43 × 58 cm; Fig. 32). This is almost identical to no. 21. The projecting ledge that divides the two zones is damaged along the west face.

10. Protome (41 × 53 × 66 cm; Figs. 33–35). In no. 10, unique at Poreč and an unusual capital by any standards, the lower zone displays a continuous wreath of attenuated, cupped acanthus leaves,

positioned alternately right side up and upside down. The unusual necking band consists of individually carved, diagonal laurel leaves.

In the upper zone, four full-figure eagles occupy the corners of the capital. The claws of each predator grip a wide, horizontal ring which separates the upper and lower zones. The lower torso of each eagle is positioned frontally, while the upper torso, neck, and head twist inward toward the central motif on the north and south faces: a cantharus flanked by grape leaves. Each eagle grasps the tip of a leaf in his beak. In opposition to the head of the eagle, the bird's long wings extend straight behind him at a 45 degree angle to his head. The grooved, attenuated wings form a heavy convex frame across the upper edge of the east and west faces, acting visually as an abacus. The abacus proper of this capital, a low plate with its concave sides deeply recessed, is virtually overpowered by the upper zone.

The east and west faces of the capital are distinctly secondary. Cornucopias, overflowing with bulbous fruits, protrude from the center of each face. The surface of the bell of the capital, between the cornucopias and eagles, is smoothly finished and undecorated.

This capital is extraordinary in several ways. First, it is more accomplished and consistently carved than most capitals at Poreč. The graceful, well proportioned eagles are rendered in an animate and naturalistic mode, a dramatic contrast to the geometric rendering of the eagles in nos. 13 and 14. The foliate work is very deeply undercut and unusually finely carved. A second note of distinction is the emphasis on primary and secondary faces. The capital was clearly designed in such a way that the north and south faces would predominate. The east and west faces, decorated only by cornucopias, lack the same visual interest as the others. The resulting expanse of unworked surface is rather unusual for capitals of the type and period. Finally, the manner in which the eagles grasp the tips of the leaves, however engaging, creates somewhat of an imbalance in design. The abacus projects over an empty space, a space in which, were the eagles less concerned with the leaves, they would have placed their heads. The result is an abacus without a volute or volute substitute. At the same time, the projection of the cornucopias on the east and west faces nearly exceeds the projection of the corner elements, denying the traditional emphasis on the corner points.

While, in broad terms, this capital is related to

⁴⁹For a similar palmette motif, see J. P. Sodini, "La sculpture architecturale à l'époque paléochrétienne en Illyricum," *Hellenika*, suppl. 26 (1980), 54–55, fig. 15.

⁵⁰Kitzinger, "Horse and Lion," 18.

⁵¹See examples from Constantinople, Thessaloniki, and Venice in Kitzinger, "Horse and Lion," cat. nos. 59–60, 62–63, 65, 69–72, figs. 90–91, 93–94, 96, 99–102, with bibliography. On the capitals from Thessaloniki, see R. Farioli, "I capitelli paleocristiani e paleobizantini di Salonicco," *CorsiRav* 10 (1964), 133–77.

⁵²Tavano, *Scultura in Friuli*, 52 note 6, with bibliography.

two of the ciborium capitals, nos. 21 and 22, I know of no truly close parallel. Kitzinger placed this type in the second of two categories: protomes with a clear horizontal division between the two zones.⁵³ While both types are seen as stages in the development of the Early Byzantine capital, this second type was found to be more heavily concentrated in the Adriatic region. According to R. M. Harrison, this capital bears a close similarity to some of the sculpture from H. Polyuktos.⁵⁴

40. Protome(?) (122 diam. of base \times 16 cm height of fragment; Fig. 36). Only the base of this capital survives, now located in the bishop's garden. The foliate detailing that entirely surrounds its base suggests that it may have been a protome capital.

31. Corinthian (35 \times 38 \times 55 cm; Fig. 37). Although quite seriously damaged and missing its volutes, this capital preserves enough features to allow us to date it to the end of the third or early fourth century. Both the type of broad schematized acanthus and the treatment of the helices between the volutes match the "Asiatic Corinthian" capital, a number of examples of which were published by P. Pensabene.⁵⁵ A. Šonje's remark that this was not Proconnesian marble but instead a different, fine-grained marble, is difficult to prove or disprove. His contention that the capitals were originally covered with stucco is less easy to support.⁵⁶

32. Corinthian (42 high \times 56 wide \times 5 cm deep; Fig. 38). Two rows of finely dentillated acanthus and an egg and dart ovolo comprise this flat pilaster capital. According to B. Molajoli, this and the following example, no. 33, were found in 1937.⁵⁷ Today they are mounted on the north wall of the baptistery (interior), placed one to each side of a blocked archway. The upper edges of the capitals rise to about 2 m above floor level. In an effort to identify their original use, Šonje noted that they were not the correct size to have decorated the spur walls at the ends of the arcades in the basilica. I would suggest that they decorated the inner face

of the spur walls of the tribelon in the main hall of the bishopric. Those walls (including thick layers of plaster) measure 50.5 cm (east) and 53 cm (west) in width, a reasonable match for the pilaster capitals.

33. Corinthian (42 \times 56 \times 5 cm; Fig. 39). This example is identical to no. 32, with the exception that it is in a better state of preservation.

29–30 (Fig. 40). Both of these capitals are nineteenth-century copies of zigzag impost capitals, carved for the restoration of the atrium in 1866.⁵⁸ Both appear to be copies of no. 23 because the bottom triangular spaces repeat the same three alternating motifs noted on that column.

34–35, 38–39 (each ca. 121 circum. of base \times 62 cm long at the top; Figs. 40–41). These nineteenth-century split palmette impost capitals were probably made in 1846–47 when Bishop Peteani added two chapels or "transepts" to the main basilica. In prerestoration illustrations, they may be seen as part of the tribelon which screened the new chapels from the aisles of the basilica.⁵⁹

36 (107 circum. \times 47.5 high \times 55 cm long; Figs. 40–41) and 37 (116 \times 48.5 \times 55 cm). Numbers 36 and 37 are nineteenth-century copies of impost capitals. Their foliate designs are not identical to any surviving capitals at the site; their model must have been located elsewhere or be lost. As old photographs of the cathedral illustrate, these once held an organ loft at the west end of the basilica (Fig. 42).⁶⁰ If this organ loft is the same as the one built for the 1759 organ, then the capitals could not belong to the Peteani group. The slight variation in size between these two examples and nos. 34–35, 38–39 and the unusual design would seem to support such an idea. However, the method of carving and the overall appearance and condition of the capitals are nearly identical to them.

2. Imposts

Basilica. The imposts used in the arcades of the basilica are all of the same general type: solid trap-

⁵³ Kitzinger, "Horse and Lion," 17 ff. On the protome capitals, see also Betsch, *History*, 209–11 and Kramer, *Skulpturen*.

⁵⁴ R. M. Harrison graciously shared his thoughts and observations with me in conversation and communications in 1982.

⁵⁵ I am grateful to Jean Pierre Sodini for identifying the date of this capital and suggesting bibliography; see P. Pensabene, *Scavi di Ostia VII: I capitelli* (Rome, 1972), the series beginning with cat. no. 355 (pl. xxxv), pp. 98 ff, 235–38.

⁵⁶ Šonje, "I capitelli" (above, note 4).

⁵⁷ Molajoli, *La basilica*, 29.

⁵⁸ P. Deperis, "Parenzo cristiana," *AttiIstr* 14 (1898), 354–55, gives a date of 1856.

⁵⁹ For a summary of the 19th-century structural history of the basilica, see Terry, *Eufraasius Cathedral*, 21 ff. The transepts added by Peteani consisted of roughly square wings projecting from the north and south walls of the basilica. The western extent of the transepts corresponded to capitals 11 and 12, the eastern extent to capitals 15 and 16. For illustrations of this arrangement, see *ibid.*, pls. 32, 54, and 77.

⁶⁰ *Ibid.*, pl. 30.

ezoidal blocks of marble with slightly convex sides and simple beveled cornices (cf. Figs. 17–18, 22, 24, 26, 35). They vary somewhat in size.⁶¹ A monogram of Eufrasius, enclosed in a medallion, marks the side of each impost facing the nave (except for no. 17). At the base of each medallion, two ribbonlike features extend to either side. The length and angle of these ribbons vary considerably from impost to impost. Number 17 has a medallion but no monogram, suggesting that the monograms were added in a post-quarry or post-workshop phase. It is curious that this particular impost was used in closest proximity to the chancel.

Simple Latin crosses mark the sides facing the aisles; the north and south faces are plain. The crosses on all but one of the south arcade imposts (no. 18) have been chiseled down to the surface, and only their outlines remain (cf. Figs. 15, 19, 21, 23, 27). They appear to have been vandalized deliberately because only the crosses have been damaged. This defacement might have occurred during the short period in the late seventeenth century when the basilica was closed to service. If that were the case, however, then why would only crosses have been damaged? A more likely hypothesis would attribute the damage to events surrounding the sporadic attacks by Turks along the Adriatic coast during the late fifteenth and sixteenth centuries.⁶² Istria was affected particularly in the late fifteenth century.⁶³ Interestingly enough, there was also an influx of Turkish population into the city of Parenzo in the late sixteenth century.⁶⁴ In 1496–97 a pilgrim, Brother Felix Fabri, left testimony about a Turkish problem in the Adriatic: “On the first day we put into Parentia . . . There the people terrified us by telling us horrible tales about the Turks, wherefore we stayed there for several days, because they told us that we could not reach the island of Corfu unmolested, forasmuch as the Turks had spread their fleet over the whole Adriatic, and made a prey and a spoil of all that met them.”⁶⁵

⁶¹ The numbering system for capitals applies also to imposts, bases, and columns. It was not possible to obtain measurements for the imposts. While the arches in the south arcade are more slender, and therefore alter the appearance of the imposts, some of the imposts are definitely smaller (nos. 13 and 14, for example) than the others.

⁶² A. Berlam, “Mura, torri e case antiche di Parenzo,” *AttiIstr* 145 (1933), 349.

⁶³ G. Loschi, “Le incursioni dei Turchi nella Carniola e nell’Istria,” *Archeografo triestino*, n.s. 18.2 (1892), 497 ff.

⁶⁴ Cuscito, *Parenzo*, 156–57.

⁶⁵ F. Fabri, *The Book of the Wanderings of Brother Felix Fabri* (London, 1892), 13. See also C. de Franceschi, *L’Istria: Note sto-*

Several imposts are damaged. On nos. 1 and 3, the northeast corners are chipped, as is the southwest corner of no. 13. Impost no. 16 is cracked straight through its northeast corner. Part of its south face (above the chiseled-off cross) and the monogram on its north face are both damaged. There is a square hole at the top of the south face of no. 10.

Ciborium. The four identical imposts used for the ciborium, clearly designed for their setting, probably date to its construction in 1277 (cf. Figs. 29–32). The ciborium was built and decorated by masons and mosaicists from Venice.⁶⁶ These imposts appear to be limestone rather than marble.

Atrium. The atrium imposts (cf. Figs. 7–8) are of the same general type as those in the basilica. On imposts 23 and 24, crosses mark the west sides (facing the center of the atrium), and monogram medallions without monograms mark the east faces (toward the basilica). Imposts 25 and 26 are original, but have no ornament. Impost 24 is noticeably smaller than the others. The remaining four imposts, nos. 27–30 (cf. Figs. 6, 10, 13), are nineteenth-century copies dating to the restoration of the atrium. They are carved in limestone and exhibit the crisp finish and hard-edged quality of most nineteenth-century copies. On each, a cross decorates the west side.

Bishopric. Two very thin imposts with figural decoration (Figs. 43–44) survive in the central tribelon of the main hall at the bishopric (now a second floor). It is not clear if they were originally intended as imposts or if this represents a recarving. The same crudely carved scene—two peacocks flanking a cross—decorates the inner face of each impost (east face of west impost and west face of east impost). These imposts presumably date to the construction of the bishopric (late fifth or early sixth century).⁶⁷ The western side of the west impost is broken, giving it the unequal dimensions of 61 (north) × 55 (south) × 48 (east) cm. The eastern impost (66 × 8.5 cm) is broken off at a point 114 cm from the western edge of the wall.⁶⁸

riche (Parenzo, 1879), 448–50; B. Benussi, “Parenzo nell’*evo medio e moderno*,” *AttiIstr* 26 (1910), 197 ff.

⁶⁶ O. Demus, “The Ciborium Mosaics of Parenzo,” *Burlington Magazine* 87 (1955), 238–45.

⁶⁷ I have dated the bishopric to between the so-called Pre-Eufasian complex, traditionally dated to the 5th century, and the later Eufasian complex, which I argue was begun between 546 and 557; see Terry, *Eufasian Cathedral*, 120–25 (date of bishopric) and 151–59 (date of Eufasian phase).

⁶⁸ One 19th-century impost survives in the bishop’s courtyard (47.5 length of base × 65 upper long side × 32 height cm).

3. Bases

Basilica. The bases in the arcades of the basilica (Fig. 45) are all of a similar type. The four-part profile consists of, from top to bottom, a straight-edged torus (varies from 5–8 cm high), echoing the slightly projecting molding at the bottom of the column; a scotia with its upper and lower lips; a wider circular torus with a traditional cushionlike form; and a (roughly) square plinth (ca. 8 cm high \times 65–67 cm long). The dimensions and conditions of the bases vary considerably.⁶⁹ The circumferences (measured at the center of the scotia) range from 1.63 to 1.91 m. Some of the bases are damaged and/or have had small sections replaced with pieces of marble cut to fit. The corners of many of the bases have been cracked or lost; some are replaced.

Bases of the same profile, admitting a certain degree of variation within the type, were used at S. Vitale in Ravenna.⁷⁰ The bases at Ravenna, which Deichmann described as “Attische Normalbasen,” are consistently larger than the bases at Poreč.

Ciborium. The four bases of the ciborium (Fig. 46), carved in a creamy, off-white marble, present a strong contrast to the arcade bases. Their three-part profile, from top to bottom, consists of a flared, convex scotia, a cushionlike torus, and a square plinth. Most striking, large leaflike elements extend from the torus to mark the four corners of the base. These bases are nearly identical to examples in the narthex at S. Marco in Venice and presumably date to the thirteenth-century construction of the ciborium.

Atrium. The atrium bases (Fig. 10), although similar to the arcade bases, are smaller. The circumferences of the scotias average 1.51 m, and the bases average 55.5 cm square. Some have sustained heavy damage, particularly on the corners (nos. 23–25). Bases 29 and 30 are nineteenth-century imitations in limestone. The limestone(?) used in no. 30 has a pinkish cast.

Bishopric. Only part of the base on the first floor

(Fig. 47) of the main hall of the bishopric (imbedded in the north wall) is exposed, making it difficult to categorize. The base (ca. 20 cm high) is shorter than those in the basilica and has a simpler profile. The column is cracked, and where it is cracked, the base has been gouged out. On the west side, where the base and column are most seriously damaged, it would appear that they are both formed from one single piece of stone. On the east side, however, there appears to be a separation between the base and the column. Finally, six nineteenth-century copies in limestone of Early Byzantine bases may be seen in the bishop's courtyard.

4. Column shafts

Basilica. The Proconnesian columns are designed with a broad, slightly rounded molding at the tip and a wide, flat molding projecting at the base (ca. 9–10 cm high; cf. Figs. 2, 22, 24–25). The columns are of approximately uniform height: they range from 3.39 m (no. 18) to 3.58 m (no. 12). The circumferences at the base of the shafts vary from 1.52 m (no. 1) to 1.77 m (no. 17). A number of columns are damaged;⁷¹ others bear markings of one kind or another revealing former subsidiary functions.⁷² Many of the columns are somewhat of

⁶⁹No. 1: northwest corner chipped; no. 3: southwest corner replaced; no. 5: northwest corner replaced; no. 6: southeast corner replaced; no. 7: northeast and southwest corners replaced, southeast face damaged; no. 8: piece replaced on west side, south and east sides damaged; no. 9: east and southwest(?) pieces replaced; no. 10: southeast corner replaced, area of north face filled with plaster(?); no. 11: northeast and northwest corners replaced, piece replaced on west face; no. 13: pieces on south face and southeast corner replaced; no. 14: west face damaged.

⁷⁰Deichmann, *Ravenna*, II.2, 91–95, figs. 13–15, 21. See also J. Kramer, “Attische Säulenbasen des 5. und 6. Jahrhunderts und ihre Rohform,” *Bj* 170 (1970), 271–78.

⁷¹No. 1: the northwest side of the bottom of the shaft is chipped. No. 2: the west side of the shaft is cracked and contains some fill. No. 3 has a serious crack along the north face and is reinforced with two metal rings; in addition, the north top edge is damaged. No. 4: the north top edge is damaged. No. 5: the northwest and southwest sides of the bottom of the shaft are chipped. No. 7: the bottom of the shaft is chipped along its west face. No. 8: the north face is seriously damaged and is now filled partly with marble(?) and partly with plaster(?); in addition, a large gouge mars the southwest top edge. No. 11: the south face of the top edge is chipped. No. 13: a serious crack splits the west face at the top edge; the east face along the top edge is damaged. No. 14: severe damage to the top requires a reinforcing ring; there is some fill on the north face. No. 15: slight damage marks the base of the shaft and the east face of the top edge; some patchwork appears on the west side. No. 16: the column has a crack and is reinforced with metal rings; the south face and top edge are damaged. No. 18: the column is cracked, the east face damaged, and the northeast top edge badly damaged. It is clear that the south arcade has sustained serious damage, probably from the 1440 earthquake. Regarding the restoration of no. 3, see A. Šonje, “Gli stucchi della basilica Eufasian di Parenzo,” *FR* 95 (1967), 56 note 1.

⁷²The shaft of no. 9, for example, carries four small holes 1.08 m from the floor, one each on the east, west, north, and south faces. Four shallow holes mark the south side of no. 17; one square hole marks its north face (81 cm from the floor). Column 14 has five holes (all ca. 2 \times 3 \times 3 cm), four of which mark the south face. The hole in its north face is 1.09 m from the floor. Column 13 carries a hole (2 \times 3 \times 3 cm) about 1.12 m from the floor, obviously related to the north hole in no. 14. Most of these markings presumably originated with the different chancel enclosures the basilica has had over time.

an ill fit for their bases. Eleven columns rest on their bases, with from 1.5 to over 3 cm of space left free all around the column (nos. 1–2, 4, 6–11, 15, 17). Nine of the columns carry mason's marks. Nos. 4, 7–8, and 16 feature a $\pi\epsilon$. A curious reversal of that mark, $\epsilon\pi$, occurs on nos. 3 and 6.

\cup appears on column 17. Finally, on no. 12, may be found the mark $\check{\rho}$. All of these signatures occur on sculpture at S. Vitale and some in a number of other places as well. A full and detailed account of these marks is included in Deichmann's study of the buildings in Ravenna.⁷³

Ciborium. The ciborium column shafts are not Proconnesian; Šonje identified this highly polished, almost translucent marble (white with vein patterns in brown and black) as Pentelic.⁷⁴ The profiles of the shafts echo those in the arcade of the basilica, with the following variations: the convex torus is not beveled at its lower edge, the narrow straight band projects more strongly from the shaft, and no molding of any kind appears at the base.

Atrium. Number 30 (Fig. 10) is a nineteenth-century imitation in limestone; the others, all original, are marble (Fig. 6). The original columns vary in height between 3.19 and 3.23 m. The limestone columns are each 3.08 m high. The shafts are profiled as those in the arcade of the basilica.

Bishopric. The marble shaft imbedded into the north wall of the main hall on the first floor of the bishopric (Fig. 43) is approximately 2.79 m high. The bottom of the shaft is severely damaged.⁷⁵

5. Cappings

Basilica. Marble profiled cappings (Fig. 48) outfit the spur walls in both arcades, set in at a level that corresponds with that of the impost of the arcade. Each capping consists of a series of cyma recta moldings, each of which projects further

than the one below it, creating a stepped profile with nine elements. The cyma recta is repeated in such a way that the upper edge of one becomes the lower edge of the next. The cappings extend the full length of the spur walls.

Atrium. Similarly profiled but shorter cappings appear in each of the tribelon ends of the atrium (Fig. 49). Those at the southwest corner are nineteenth-century replacements in limestone. The west capping on the northeast pier is part marble and part replacement in limestone. The east capping on the northwest pier is half original and half replacement. The atrium cappings do not extend to the ends of the spur walls into which they are set. Their dimensions vary considerably. They range from 12.5 to 16 cm in height, 47 to 77 cm in length, and 4 to 11 cm in depth. The distance from the ends of the cappings to the ends of the walls into which they are set ranges from 4 to 33 cm.⁷⁶

II. DOORS

A. Discussion

Seven marble doors survive at the complex (Figs. 50–57), four in the basilica and one each in the *cella trichora*, atrium, and bishopric.⁷⁷ The doors do not form a matching set; they vary in profile, decorative relief work, dimensions, and method of construction. Most of the doorframes, however, consist of at least four parts: two jambs, a threshold, and a lintel. Some of the doors have a cornice on the exterior side, and some of these cornices are decorated. The jambs, threshold, and lintel are normally single, massive slabs of marble. The jambs, the visible “sides” of the doorframe (the reveal), extend from the interior through the thickness of the wall to the exterior, forming a long L with a short crossbar. The threshold also extends from the interior to beyond the exterior line of the

⁷³ Deichmann, *Ravenna*, II.2, 206–30. On Poreč in particular, see p. 209; see also note 121 below.

⁷⁴ Šonje, “I capitelli,” and P. Deperis, “Ancora del duomo di Parenzo ed i suoi mosaici,” *Atti Istr* 5 (1884), 199. At S. Vitale in Ravenna, the columns in the gallery presbytery (north side, at least) appear to be this same type of marble. The dimensions of the ciborium columns (height \times diam. at base) are: no. 19: 2.68 \times 1.06 m; no. 20: 2.69 \times 1.05 m; no. 21: 2.69 \times 1.06 m; no. 22: 2.69 \times 1.06 m. Column no. 22 appears to be flawed(?): the grain lines do not meet up well with one another, creating a vertical seam that runs the entire length of the shaft.

⁷⁵ The columns that held the 19th-century capitals have mostly disappeared. At least two, now nearly buried by debris, may be seen in the northeast corner of the bishop's courtyard, between the east end of the steps and the west end of south annex A.

⁷⁶ A large fragment from what appears to be a capping may be found where the south wall of atrium D meets the northeast wall of the baptistery.

⁷⁷ A number of 19th-century studies included accounts and illustration of the doors; see T. G. Jackson, *Dalmatia, the Quarnero and Istria* (Oxford, 1887), 317; L. Lohde, “Der Dom von Parenzo,” *Zeitschrift für Bauwesen*, (atlas vol.) 9 (1859), Jahrg. 9, blatt C; C. Errard and A. Gayet, *L'art byzantin*, II: *Parenzo* (Paris, 1901–11), pl. xxvi (Fig. 52, this article); F. H. Jackson, *Shores of the Adriatic: The Austrian Side* (London, 1908), 119; H. Hübsch, *Monuments de l'architecture chrétienne* (Paris, 1866), 42, pl. xx, fig. 19. Although the illustrations in these studies are very precise looking, they are not consistently accurate. Some details are recorded with exactness; others are neglected entirely.

wall and is usually made with a slight level change at a point about even with the exterior line of the jambs. The lintel, a large, flat slab of marble with a profiled, raised edge, faces the exterior of the building.

As a rule, the doors are marble, although some parts to some doors have been replaced with limestone elements. All the doors have numerous markings and cuttings which reveal several successive methods of closure. In every case in which it is possible to examine the doorframe and surrounding masonry closely, the doors have been set into frames slightly wider than the width of the actual doors. These masonry frames take the form of skewback arches. The intervening spaces between the doors and their frames are filled with rubble.

The main door to the basilica (west wall, center; Figs. 50–51) requires some comment. The lower parts of the door jambs have been pieced together. A view of the west face of the jambs shows that two pieces have been added to the base (west face) of each jamb in such a way that the jambs form mirror images of each other. The pieces facing the door openings are long strips (ca. 72.5 × 14 cm); the outer pieces are shorter (ca. 43 × 14 cm). If the pieces of marble added to each jamb were removed, it would appear that a vertical rectangle 72.5 cm high and 14 cm wide had been cut from the inside of each jamb. Each piece, although clearly from a separate block of marble, has been profiled to match the rest of the jambs.

A view of the east face (from the inside of the basilica) of the jambs demonstrates that the patchwork was not entirely symmetrical. The left (south) jamb consists of seven pieces, apparently in a totally random arrangement. The right (north) jamb consists of at least three pieces, whose disposition bears no obvious relationship to the south jamb.

The physical evidence of this patchwork is non-committal; the pieces vary in terms of dimension, condition, and material. The symmetrical cuts on the west face seem to suggest some plan or design, but none of the others do. Varying significantly in color and grain pattern, all pieces of marble were clearly cut from different blocks. At least one piece is limestone rather than marble (south jamb, east face). Some pieces are considerably worn, others not so. None exhibits the distinctive, sharp-edged, polished look so characteristic of nineteenth-century work (see, for example, the Peteani workshop products, below, p. 31). The fact that profiles are fairly well matched (especially on the west face), however, indicates that the assemblage dates

to a period that claims some competency in marble profiling.⁷⁸

The doorframes used in the basilica find very close counterparts in the main door at S. Apollinare in Classe and in the doors to the chapels flanking the apse at S. Vitale.⁷⁹ Of particular interest are the four cast bronze finger hooks preserved at S. Apollinare in Classe between the cornice and lintel of the main door, which are identical to those at Poreč (see below).⁸⁰

While the most important units—the three matching doors in the west facade of the basilica—thus lead our thoughts in the direction of Ravenna, the variety of idiosyncracies of the doors as a whole bring us back to Poreč and the limitations of the project of building and furnishing the Eufasian. It is unlikely that all these doors, with their differing conditions, profiles, and even methods of construction, constituted any kind of standard, homogeneous order.

B. Catalogue

Basilica: central door (Figs. 50–51). Figure 52 reproduces the profiles and measured drawings published by C. Errard and A. Gayet (1901–3) of the central door (upper two rows in Fig. 52) and side doors. This door is entirely marble, with the exception of the step leading to the threshold, which is limestone. The threshold itself is 28 cm high and, at its longest point, 3.12 m long. The exterior jambs are ca. 28 cm wide, with their three-filet profiles flaring out at a diagonal. The jambs (3.68 m high) are set at a slight angle so that the top of the door space is 2.91 m wide, while the bottom is 2.95 m wide. The jambs rest directly on top of the threshold, which, measuring approximately 30 cm wider than the current jambs, extends about 15 cm beyond each jamb. The lintel and jambs are

⁷⁸The piecing together of the jambs of the main door to the basilica might seem to suggest that the door required some doctoring before being fit into the space left in the preexisting 5th-century wall. Admittedly, though, the reason or reasons that the jambs are patched together as they are is far from clear. Do the symmetrical cuttings on the west face of the jambs signal a previous function for this door or the insertion of some element into the jambs, or do they simply represent, as the arrangement of the rest of the pieces seems to, inadequate or damaged materials?

⁷⁹For S. Apollinare in Classe, see Deichmann, *Ravenna*, II.2, figs. 121–22; for S. Vitale, see figs. 28, 57–58 and p. 112.

⁸⁰The same cast bronze finger hooks are in use at H. Sophia in Istanbul, in the south and central doors leading from the outer to the inner narthex and in the southwest entry; see Dumbarton Oaks photographs SV-A-3.2 (58) and SV-A-1.1 (58). See also M. Yanagi, *Byzantium* (Secaucus, N.J., 1978), fig. 27.

mitred to form a right angle, and their external profiles synchronize. A monogram of Eufasius set within a medallion decorates the center (4.5 cm off-center to the left) of the lintel. The cornice (20 high \times 17 deep \times 313 cm long at the top) consists of a simple cyma recta molding, decorated at its centerpoint with a Greek cross in relief. Between the lintel and cornice project six hooks in the form of upturned fingers, four of which appear to be cast bronze. The imitations of fingers are rendered in a detailed and naturalistic manner, including creases in the skin and fully delineated fingernails. Presumably, they originally functioned as curtain hooks.

Basilica: north door (Fig. 53). The threshold is limestone, but the other elements are marble. The jambs and lintel of this door are joined together in the same way as the main door to the basilica. The profiles of the jambs and lintel of both the north and south doors differ from those of the central door. They consist of a series of five shallow filets set close to one another, creating a pattern that more closely resembles the cappings in the basilica than the central door. The threshold is ca. 15 cm high and 1.87 m long; the door opening is 1.49 \times 2.29 m; and the jambs are ca. 18 cm wide and 2.48 m high. The cornices of the north and south doors, cyma recta moldings as in the central door, carry crosses in relief at their centerpoints. The cornice of the north door measures 16.5 cm high and 21 cm deep. The lintels of the north and south doors carry no monograms.

Basilica: south door (Fig. 54). This door is very similar to the north door, except that its threshold is marble. The door space measures 1.46 \times 2.30 m. The height of the doorframe, from the top of the threshold to the bottom of the cornice, is 2.50 m. The cornice is 19 cm high and ca. 12 cm deep. The threshold (1.93 m long \times 17 cm high) is extremely worn at the center.

Basilica: northeast door (Fig. 55). Only the south face of this doorframe may be fully examined; the north face is partly covered by a thick coat of plaster. The door is smaller and simpler in all respects than the side doors in the west wall. The door opening measures 1.13 \times 1.95 m; the height of the doorframe from the top of the threshold to the bottom of the cornice is 2.07 m. The cornice, a worn cyma recta molding with no decoration, stands 10 cm high and 6 cm deep. The threshold, the left side of which is extremely worn, measures 1.58 m in length and ca. 10 cm in height. The broadly spaced, two-filet profiling on the narrow

jambs (ca. 10.5 cm wide) and lintel (ca. 12.5 cm high) is quite simple.

Cella trichora (Fig. 56). The jambs (2.08 m \times 8 cm) and lintel (1.64 m \times 15 cm) of this door are marble, but the threshold is limestone. The cornice (11.5 cm high and 7 cm deep) is unfortunately covered with plaster. The door opening measures 1.37 \times 2.08 m, larger than the northwest door to the basilica. The conception and manufacture of this door differs from all of the previous examples. The lintel is a straight piece which is supported by the jambs, but neither the jambs nor the lintel is cut at a 45-degree angle (mitred) as is the case with the rest of the doors. Rather, the lintel is cut along a completely horizontal line. The three-filet profiles of the lintel and jambs match.

Atrium. The northwest door of the atrium has marble jambs (2.95 m \times 20 cm) and lintel (2.29 m \times 20 cm). It has no cornice, and its threshold is limestone. The space of the door measures 1.92 \times 2.95 m. The jambs and lintel are mitred. Both their six-part profiles exhibit a more rigid and geometric, steplike pattern than those of the west door to the basilica. The lintel bears no decorative work.⁸¹

Bishopric: center door (Fig. 57). The main door to the episcopal palace appears to be marble; its threshold is limestone. The doorframe measures 2.91 \times 1.77 m. It is constructed in the same manner as the door to the *cella trichora*: the flat lintel (2.05 m long) rests directly on straight jambs (2.91 m \times 14 cm). The lintel is broken into two pieces; the break occurs at a point 94 cm from the right-hand edge. Each jamb is broken in one place. The closely spaced, five-filet profiles of the jamb and lintel bear some similarity to those of the north and south doors to the basilica. The center of the threshold has been extracted so that each jamb rests on a 17–21 cm-high fragment of the original threshold. The door has no cornice.

Two large fragments from another door at the bishopric, described in 1945 by M. M. Roberti as "l'unica porta interna del sec. VI ancora in opera," are preserved at the Zavičajni Muzej Poreštine.⁸² The architrave of the door was a spoil extracted

⁸¹ On the chronology of this door and this part of the atrium, see Terry, *Eufasius Cathedral*, 64 ff.

⁸² M. M. Roberti, "Parenzo—Basilica Eufasiana," *Notiziario archeologico istriano 1940–48* (Venice, 1949), 10–11. The pieces from the museum in Poreč are not well documented. When a piece from the museum has an inventory number, it is recorded in this catalogue. Unless otherwise stated, all entries in the catalogue that are preserved at the museum are located on the third floor, in the southeast room.

from a Roman sarcophagus with an inscription.⁸³ It was only the discovery of the inscription, in fact, that saved the fragments. The exact location of the door is uncertain. Roberti noted that it had been on ground level, off to the side.⁸⁴ A cross section of the bishopric published by D. Frey in 1914 illustrated a door in the north wall (east side) of the first floor, a door that would have led into the space of the apse (then, as now, filled with a circular staircase).⁸⁵ It is not unlikely that the fragments in question belonged to the door illustrated by Frey. No door exists in that position now, and the surrounding wall is concealed under coats of plaster and behind large pieces of furniture.

III. CHANCEL PANELS AND PIER-COLONNETTES

A. Discussion

1. Chancel panels

A number of panels appear to have been part of the original chancel enclosure (see Appendix 3 below). A few are nearly fully preserved, but most are fragmentary. Eleven are reused in the present chancel enclosure (Figs. 58–60), restored to their approximate original size by means of cement and plaster (nos. 1–5, 7–8, 12–15; Figs. 62–66, 77 [no. 5 on far right side], 70–71, 75–77). Other substantial fragments are located in the atrium (nos. 6, 11; Figs. 68–69, 74), at the north site (no. 10; Fig. 73), or in the Zavičajni Muzej Poreštine (nos. 13, 24; Fig. 86). A number of smaller fragments may be found at the north site (nos. 17–18, 23; Figs. 79–80, 85), in the bishop's garden and bishop's courtyard, in the bishopric itself (nos. 16, 20–22; Figs. 78, 82–84), or in the Zavičajni Muzej Poreštine (no. 19; Fig. 81).

The composition of the modern chancel barrier, constructed in 1937, is as follows.⁸⁶ Ten of the thirteen slabs contain at least a fragment of an original marble panel. Two (the easternmost panel on both the north and south faces) are simple slabs of concrete provided with imitation marble surfaces. The

arrangement of panels is modern. Of the short piers that carry the panels, only one is marble, and it is clearly a recent creation. The others, as well as the stylobate, are polished Istrian limestone. The current chancel screen, then, bears a very limited relationship to the original.

The chancel panels in this catalogue present the common motifs of Early Byzantine symbolic imagery in an assortment of combinations: crosses, lilies, chrisma, cornucopias, vines with grapes and leaves, canthari, stags, lambs, deer, and peacocks.⁸⁷ Chrisma, cornucopias, and crosses predominate. The fully preserved or reconstructed slabs are homogeneous in height (85–93 cm) and depth (6.5–9.5 cm), dimensions which suggest their original function in a chancel screen. Many are carved on both sides (not necessarily both original). A number performed subsequent service as part of tombs, for inscriptions, or as building material.⁸⁸

A significant number of sculpture pieces at Poreč have been recarved (nos. 5–6, 9, 31–36). Some of the “finest” pieces at the cathedral owe some of their polish and sophistication, not to the workshops of the Proconnesian quarries or Ravenna, but to a mid-nineteenth-century workshop in Poreč. Between 1842 and 1847, Bishop Antonio Peteani initiated and carried out an extensive restoration project which amounted to an almost complete overhaul of the basilica.⁸⁹ As part of this effort, he commissioned a marble pulpit (Fig. 61). The five-sided pulpit, said to have been constructed with materials from the sixth century, was imbedded into the south wall of the basilica.⁹⁰ It is not certain exactly when it was dismantled. Peteani's workers not only assembled sundry marble slabs (as well as pier-colonnettes, discussed below), they recut, recarved, and otherwise modernized

⁸⁷ For some interesting general comments, see C. Sheppard, “Byzantine Carved Marble Slabs,” *ArtB* 51.1 (1969), 65–71.

⁸⁸ Some of the fragments in the chancel reportedly had been rescued from reuse as pavement slabs; see Molajoli, *La basilica*, 50.

⁸⁹ Terry, *Eufirasius Cathedral*, 21–24.

⁹⁰ R. Cossar, *Parentium* (Parenzo, 1926), wrote: “è interamente eseguito con materiale degli ambone del VI secolo; sono invece moderni i due plutei nei quali è scolpito un vaso in basso rilievo” (p. 61; see also pl. 35). Few 19th-century commentators mentioned the pulpit. Among those who did, Deperis' account was typical. Bishop Peteani, he related, had it built with “alcune plutei dei cancelli del presbitero ed alcuni frammenti dell'ambone” which “sono opera scultoria evidentemente bizantina”; see Deperis, “Parenzo cristiana,” 47. See also F. H. Jackson, “Parenzo and Its Basilica,” *The Builder* 92, no. 3346 (23 March 1907), 385 and *Shores*, 118. Curiously, more recent writers—Prelog, Molajoli, Bovini, Šonje—make no mention of the pulpit.

⁸³ A. Degraffi, *Inscriptiones Italiae*, X.2 (Rome, 1934), no. 22.

⁸⁴ Conversation, April 1984. (I am grateful to Fiona Gilmore, whose language skills helped to insure the accuracy of certain details.)

⁸⁵ D. Frey, “Neue Untersuchungen und Grabungen in Parenzo,” *Mitteilungen der K. Zentral-Kommission für Denkmalfpflege* 5–6 (1914), 179, fig. 24.

⁸⁶ A. Van Buren, “News Items from Rome,” *AJA* 42 (1938), 416. The Soprintendenza's office in Trieste has photographs of the individual components before they were built into the chancel barrier; see photograph nos. 4001–4004, 4006, 5077–5082, 5084, 5085, 8443, 8445.

many, if not all, of the components used in the pulpit. From only a few poor photographs of the pulpit, it is difficult to identify all five of the panels it employed. Even without photographs, however, unmistakable clues betray nos. 5, 6, and 9 as members of the pulpit.

Panel 9 (Fig. 72), which B. Molajoli praised as "più integro lo squisitosenso decorativo ottenuto con tanta semplicità di mezzi e nettezza di stile, nella bellezza della materia," formed the central panel—and centerpiece—of the ambo.⁹¹ In addition to its prominence in the pulpit, it bears the following hallmarks of the Peteani workshop: a clear, clean, and polished surface; a complete, or nearly complete, state of preservation; the absence of any surface damage; and a very consistent and vigorous carving. The panel is also rather thin (6.5 cm), and its back presents a highly polished planar surface.

It is not certain whether no. 9 was an entirely new creation or was simply recut. The surface certainly has been recarved or touched up; at the same time, however, the arrangement of motifs is subtle and faithful enough possibly to have been original. No. 9 matches no. 8 (Fig. 71), an original panel, almost identically. The added perches for the birds (globe, branch) would not necessarily have been out of place in the sixth century.

If the exact extent to which no. 9 may be credited to the Peteani workshop is in doubt, nos. 5 and 6 (Fig. 69, Fig. 77 [far right panel]) are clear confections.⁹² In addition to the already noted Peteani trademarks—the surface treatment (crisp and clean finish), method of carving, and state of preservation—these two panels help to illustrate another very interesting trait of the nineteenth-century sculptors. One of the techniques used to carve the chrisma appears to be an exaggeration of a method used on a number of the original chrisma at Poreč, indicating that the Peteani sculptors consciously copied the Early Christian models.

This technique requires some explanation. Each chrismon has six arms of equal length. In no. 5 these arms are defined primarily by means of a heart or arrow shape carved between each two arms. In other words, the chrismon with arms may just as easily be read by its "negative" space, as a group of radiating hearts. What appear to be

the initial cuts begin at the center of this heart with triangular-shaped chisel marks. These chisel marks are then furrowed along the desired length of the cut. At first glance, this technique gives the carving an unfinished look—the cuts are angular and have not been filed smooth. The technique, however, is found on other sculpture at Poreč.

Similar chrisma decorate nos. 1–2, 4, 8 (all original), and 9. In this group the carving of the spaces between the arms of the monogram forms a more distinct heart shape.⁹³ The angular and straight cuts noted with respect to no. 5 are repeated, although those in this latter group (not recut) are a bit smoother and more rounded. While a fair degree of variation in technique exists in the second group, all the examples share two characteristic features: the chisel marks that create the top of the heart (a) are of triangular shape (rounded slightly or not) and (b) do not meet at the center. These apparently trivial aspects of technique are instructive when compared with the treatment of the same motif in similar sculpture from other sites.

Grado and Ravenna were closely associated with Poreč, and a fair amount of sculpture survives at both sites. Chrisma occur on several panels at Grado, especially in the chancel barrier at S. Eufemia (579). In those instances the sculptor has carved a complete, uninterrupted heart between each arm of a chrismon. The design reads easily as six hearts radiating from a central point.⁹⁴

At Ravenna two groups of sculpture make liberal use of the chrismon motif. In fifth- and sixth-century (and later) sarcophagi, the chrismon is usually carved in high relief, almost fully cut back. In other words, no background exists to be heart-shaped.⁹⁵ The same motif is used quite differently, however, on what Farioli identified as "scultura architettonica."⁹⁶ In this second group, composed

⁹³ Eunice Maguire suggests that these were intended to represent ivy leaves.

⁹⁴ See G. Cuscito, *Grado e sue basiliche paleocristiane* (Bologna, 1980), fig. 19; S. Tavano, "La scultura decorativa a Grado nell'opera dei vescovi Probino ed Elia," *Aquileia nostra* 30 (1959), 67–84; and A. Tagliaferri, *Le diocesi di Aquileia*, *Corpus della scultura altomedievale* 10 (Spoleto, 1981), 365, cat. no. 553, pl. cc; 344, cat. no. 517, pl. CLXXXIII; 345–46, cat. no. 519, pl. CLXXXIV; 346–47, cat. no. 521, pl. CLXXXV.

⁹⁵ G. V. Zucchini and M. Bucci, *Corpus della scultura paleocristiana bizantina ed altomedioevale di Ravenna* (G. Bovini, director), II: *I sarcophagi a figure e a carattere simbolico* (Rome, 1968). Excellent photographs are provided in J. Kollwitz and H. Herdejürgen, *Die ravenatischen Sarkophage*, *Die antiken Sarkophagreliefs* 8.2. A third standard text is M. Lawrence, *The Sarcophagi of Ravenna*, *Monographs on Archaeology and the Fine Arts* 2 (New York, 1945).

⁹⁶ Farioli, *Corpus*, III, figs. 124–26.

⁹¹ Molajoli, *La basilica*, 50.

⁹² An oblique angle along the left edge of no. 6, which Šonje took as evidence that it had been used in an original baptistery ciborium, signals, in fact, its more recent service in the Peteani pulpit.

primarily of chancel panels, the technique falls somewhere between the Gradian and Parentine examples. The heart shape is distinctive, but sometimes chiseled in uninterrupted lines,⁹⁷ and sometimes in lines that are set at very slight distances from one another.⁹⁸ In none of the examples at Grado or Ravenna do the chisel marks retain the definitive, triangular shapes so characteristic of the work at Poreč.

In distinguishing the type of technique used to carve the Poreč chrisma from those used in Grado and Ravenna, I do not mean to suggest that the "Poreč technique" is absolutely exclusive to Poreč and could never be found elsewhere. Obviously that is not true. The use of a raw, undisguised tool mark must be a relatively common result of an abbreviated and crude method of carving. For example, a chrism on a fragment in the Archaeological Museum in Istanbul preserves a not too dissimilar chisel mark.⁹⁹ However, the particular chisel marks appearing repeatedly at Poreč—often enough to help to establish a local practice—do not occur regularly at other sites in the area that preserve sculpture comparable in other respects.

A number of chrisma at Poreč, then, share this characteristic technique. The chisel marks that define the "heart-shaped" interstices may be identified by both their blunt triangular shapes and the fact that two separate chisel marks form the top of the heart. This aspect of technique is repeated in an emphatic fashion by the artisans of the Peteani workshop. The triangular cuts on nos. 5, 6, and 9 appear especially blunt and crisp.¹⁰⁰ Even taking into account the wear produced by time on the marks of the original panels, it seems clear that the artisans responsible for the pulpit used this technique in deliberate emulation of their predecessors.

2. Pier-colonnettes

Ten full pier-colonnettes and a number of substantial fragments from others have been preserved at the Eufrasiana (Figs. 88–103). Aside from the article by A. Šonje, which offers a sum-

mary treatment of the well-preserved examples and capitals, this material is unpublished.¹⁰¹ Eight of the pier-colonnettes and eleven fragments are located in the atrium, attached to the north and south walls (Figs. 97–98, 100–103, 105–6). The remaining two units are lying in the south conch of the *cella trichora* (Fig. 99).

Pier-colonnettes of this type, those in which both the pier and colonnette are made from one piece of marble, were widely used in the Early Christian period in chancel enclosures. They served to connect chancel panels and supported continuous entablatures.¹⁰² The pier-colonnettes at Poreč, as they are preserved today, present a heterogeneous profile, varying in every important respect: size, proportion, decoration, functional markings, and surface wear. A few examples suffice to demonstrate this variation. Numbers 27 and 28 have piers that measure 112 cm in height; no. 30's pier stands only 80 cm high.

Two decorative patterns enrich the piers at Poreč. In the first, pattern A, a series of "concentric" profiled grooves form double, elongated rectangles with concave short ends (Fig. 88). In the second, pattern B, two narrow, profiled grooves form a simple double rectangle (Fig. 90). Numbers 27–28, 30, and 36 (Figs. 88–89, 91, 96–97, 99, 103) feature decorative pattern A, while nos. 31–32 and 41–42 (Figs. 92–93, 97–98, 103) feature pattern B. Two units, nos. 34 and 35 (Figs. 96, 98, 102–3), employ both. The capitals range in height from

¹⁰¹ Šonje, "I capitelli" (above, note 4).

¹⁰² I know of no entire chancel barrier in situ that utilizes this kind of pier-colonnette. See the reconstruction drawings in S. Xydis, "The Chancel Barrier, Solea and Ambo of Hagia Sophia," *ArtB* 29.1 (1947), figs. 11, 16. For a list of sites where such pier-colonnettes have been found, see G. Kapitän, "Elementi architettonici per una basilica dal relitto navale del VI secolo de Marzamemi," *CorsiRav* 37 (1980), 92–93 note 15. Kapitän excavated many piers, capitals, and colonnette fragments (pp. 92–95). He separated the piers from the colonnettes in his report, although he does acknowledge the possibility that they were once part of the same unit (p. 95). The only fragment he found of a combined pier-colonnette (a list of comparative examples is included on p. 98 note 18) is illustrated in fig. 17, p. 98. Because it lacked decoration and the pier and colonnette were cut from one block of marble, he assigned this fragment to a ciborium. The dimensions given for this last pier-colonnette fragment, however, match those given for the colonnette-capital fragments (base of pier 21 × 21 cm; capital 23 cm high with an abacus of 21 × 21 cm). It seems to me that they might convincingly be reconstructed as pier-colonnettes. Ciboria typically used much larger colonnettes; see M. Lavers, "I cibori d'altare delle chiese di Classe e di Ravenna," *FR* 102 (1971), 131–215. Other examples of pier-colonnettes not listed in Kapitän include several Constantinopolitan churches: H. Polyuktos, H. Sergios and Bakchos, and H. Ioannes Stoudios; see T. Mathews, *Early Churches in Constantinople* (University Park, 1977), 110, figs. 9, 26, pl. 39.

⁹⁷ Ibid., fig. 129.

⁹⁸ Ibid., figs. 124–27.

⁹⁹ G. Mendel, *Catalogue des sculptures grecques, romaines et byzantines*, II (Istanbul, 1914), 520, cat. no. 723; see also a photograph in the Dumbarton Oaks Collection.

¹⁰⁰ These chisel marks on no. 9 are more graceful and less obviously caricatured than those on the other Peteani examples, a reason to suspect that this piece may have been "resurfaced" or touched up rather than being completely carved anew.

25.5 cm (no. 32) to 36.5 cm (no. 37) and come in a wide assortment of styles; one bears an inscription. All of the units display markings related to their previous function(s): variously sized grooves on one face (no. 35), two faces (no. 34), and three faces (no. 33). Many carry traces of other cuttings. Often these cuttings and/or grooves are filled in, some with plaster, some with marble. Finally, and most curiously, some of the pier-colonnets—those with crisp, clean surfaces marred only by recent graffiti—have been recut. Others appear worn, discolored, and heavily soiled.

Several of the features—capitals, functional marks, and the recutting of the units—deserve further discussion. Numbers 27, 28, and 30 have the same type of composite capital in which long, pointed acanthus leaves rise from the necking band.¹⁰³ Numbers 29, 31, and 32 introduce a different brand of composite capital in which the four faces are clearly separated by a narrow band, representing the central rib of a broad eleven-tipped leaf. Each individual leaf, rather than springing from the necking band as in the previous examples, issues from the central rib. The effect is one of ornamental patterning. The relief work is very shallow, dry, and poorly defined. Numbers 38–40 represent yet another version of capital in which the dry and stylized acanthus plant is carved in low relief. The four faces of each capital have almost flat surfaces. One large, fanlike, eleven-pointed acanthus(?) plant spreads out across each face; the volutes form large protrusions at the corners. A rib or a raised edge extends from the lower edge of the volute down to the necking band, emphasizing the separation of the four faces.

The second feature to be discussed is the partial or full recutting of some of the units. Numbers 31 and 32 (Figs. 92–93, 97, 101) share the distinction of being the only two pier-colonnets in which one entire half is cut very differently from the other half. One side is obviously recut: the surface of the marble is clean, smooth, highly polished, and blue-gray in color. The other side, which I judge to be the original side, bears the worn, yellowed surface typical of the rest of the Proconnesian marble at Poreč and other sites. On the recut side, the base of the colonnette is at a lower level; it is clear that the “new” colonnette-base profile was crafted from

the thickness of the “old” pier. The relief work on the recut sides (pier, colonnette, and capital) also contrasts with that on the original sides. The carving is deeper, more consistently executed, and has a sharp, clean-edged appearance. The profiled colonnette bases on the recut side stand in contrast to the others. On the original sides, a number of variously sized, shallow moldings constitute the base of the colonnette. In the recut sides, one simple, deeply profiled molding performs the transition from the colonnette to the pier. The decorative patterns exhibit comparable differences: the recut patterns are very deeply and sharply carved, the forms fully rounded, and the surface polished and smooth, while the original patterns are more shallow and worn.

Finally, nos. 33–36 have been entirely recut. The surface condition, stylistic qualities, and type of relief carving on each matches the recut sides of nos. 31 and 32. The capital type in nos. 33–36 is similar to that used in nos. 27–29, with the exception that the former group has been recut.

The most immediate and difficult problem in dealing with the pier-colonnets is to make some sense of the disparities, and the similarities as well. Šonje divided the pier-colonnets into two groups: those with tall piers (nos. 27–28, 31–32) and those with shorter piers (the rest).¹⁰⁴ The first group, he argued, had been used in a ciborium in the baptistery, the second in the chancel barrier of the basilica. The present analysis draws a different conclusion. As the following pages demonstrate, all of the pier-colonnets were originally of comparable size and formed a relatively homogeneous group. Six of the pier-colonnets were recarved in 1846–47 for the pulpit constructed by Bishop Peteani, producing the disparity in height on which Šonje based his two groups.

One group of pier-colonnets, nos. 27–30, have been preserved in an essentially unchanged state and are fairly uniform. They have similar dimensions, and nearly identical Corinthian composite capitals appear in three. All four have worn, yellowed surfaces; typically, projections such as the ends of volutes on the capitals have been chipped or broken. The relief work in general is low but well defined.

The remaining six pier-colonnets, nos. 31–36, belong to a second group, those recarved for the pulpit. In Figure 61 six pier-colonnets carry an

¹⁰³ For a nearly identical capital in Ravenna, see the pier-colonnette in Farioli, *Corpus*, III, fig. 84. The only variation in the capitals of nos. 27 and 28 is the number of tips on each leaf on the different faces: three tips on no. 27 and four on no. 28.

¹⁰⁴ Šonje, “I capitelli.”

architrave which supports the five-sided pulpit. The pulpit is attached to the south wall of the basilica; two of the colonnettes are imbedded into the wall. The conditions and cuttings in nos. 31–36 described in the catalogue identify them as those used by Peteani. In addition to the surface qualities and relief work, the piers exhibit further material evidence of that reuse.

(a) The six in the second group display a variety of cuttings and grooves similar to those in the first group. However, the grooves in the units that served as freestanding elements in the pulpit have been handled in a most unusual fashion. Each groove has been carefully and precisely filled with replacement marble; a completely smooth, even surface exists between the original and the filled areas. In places where the marble fill constitutes part of a decorative pattern, the pattern is absolutely consistent, showing no indication of change. This presents somewhat of a puzzle: the marbles used as fill are clearly different from the original marbles; the decorative work, however, is uninterrupted. There is only one solution: the grooves were filled and then the decorative relief work was recarved, creating a uniform surface. It is especially interesting to note the treatment of the grooves in nos. 31 and 32, the units only half recut. The grooves on the unchanged sides remain unfilled. The grooves on the sides that are half original and half redone (sides that would have been half imbedded in the wall) are filled with plaster. Since these were to be hidden in the wall, such treatment was all that was necessary.

(b) As in the original examples, many of the recut pier-colonnettes also have two grooves on one side: one long groove marks the pier, and one shorter groove extends through the base of the colonnette. In the half-recut units 31 and 32, this second groove, deep and well defined at the beginning, gradually slopes as it extends through the base of the colonnette (Figs. 92–93, 101). Where the original base of the colonnette has been cut away, the groove naturally disappears.

(c) The relative dimensions of the pier-colonnettes offer final confirmation. In the original, unaltered examples, the colonnettes range from 85 to 90 cm in height, while the pier ranges from 107 to 114 cm in height. In the second group, those used in the pulpit, the colonnettes are approximately the same height as the piers, respectively 92–96.5 cm and 95–98 cm. Numbers 32 and 33, the half-recut examples, demonstrate the

difference well. On the original side, the colonnettes average 89 cm and the piers 113 cm,¹⁰⁵ proportionally in line with the first, original group. The reworked faces, however, have proportions closer to the second group: the height of the colonnettes averages to 94 cm and the height of the piers to 108 cm.

This discrepancy was produced by two practices of the Peteani workshop. The bases of all the shorter pieces show signs of having been recut. Either the edges are clearly uneven (no. 31), the surface decoration has been cut off (nos. 33, 36), or the positioning of the surface decoration is so close to the bottom of the pier that it is clear the pier was shortened. In transforming the pier-colonnettes into pulpit supports, apparently it was necessary to slice off the bases.

The discrepancy in heights of the piers was the direct result of a second practice, the recutting of the base of the colonnettes. Numbers 31 and 32 illustrate the procedure. In order to provide the entire surface with an even and consistent treatment, it was apparently easier or more desirable to recut the base of the colonnette than to recarve the entire unit following the lines of the original. The consensus of evidence seems clear. The surface finish, carving technique, functional markings, and type of decoration all confirm that nos. 31–36 were recut for the pulpit constructed by Bishop Peteani in 1846–47. In addition, it has been demonstrated that the entire group of pier-colonnettes at the Eufrasiana were originally of comparable size.

B. Catalogue

1. Chancel panels

1 (basilica, chancel enclosure; west side, first from north; 130 × 87 × 8 cm;¹⁰⁶ Fig. 62). The first

¹⁰⁵ The bottom of the pier in no. 32 has been sliced off. The minimum length lost, to judge by the placement of the decorative pattern, is about 5 cm; probably more was lost. The average of the heights of piers 31 and 32 was computed by using the present height of the pier in no. 31 (114 cm) and a reconstructed height for that in no. 32 (112 cm). The last figure was derived simply by adding 5 cm to the present height of no. 32 (107 cm).

¹⁰⁶ The dimensions of chancel panels are given as follows: the first set documents the preserved original panel (length × height × depth); the second records the entire reconstructed panel (length × height × depth). Each chancel slab has two faces. The external side, that visible from outside the barrier, is side A; the internal side is side B. Dimensions of individual chrismata represent the diameters of their outer circles.

example illustrates an abbreviated ribboned chrismon motif.¹⁰⁷ The star monogram of Christ is set into a wreath, itself wrapped and tied with ribbons that flutter toward the bases of two flanking Latin crosses. The design is surrounded by a simple, sloping, single-filet border. The chrismon (31.5 cm) is enclosed in a very heavy border, and the flanking crosses (36 × 21 cm) loom large in the total composition. The two ribbons issue from the wreath without a knot, tie, or reasonable facsimile. In place of the normally graceful, wavelike movement of the fluttering ribbons, the line of these ribbons jerks hesitantly toward the crosses. In spite of these anomalies in design, the surface has been treated smoothly, and the relief work is consistent. Side B is characterized by a shallow border on the three preserved sides.

2 (basilica, chancel enclosure; south side, first from west; 78.5 × 72 × 8; 157 × 88 × 8 cm; Fig. 63). About half of this panel is preserved. The design on side A repeats that on no. 1: a chrismon with flanking crosses. In this case the chrismon (39.5 cm) overpowers the proportionally smaller crosses (34 × 24 cm). The outer border of the chrismon twists around itself at the bottom to create a circular form from which the ribbons trail in a graceful, wavelike pattern. The design is enclosed by an unusual four-filet border. Traces of carving (part of a border similar to that on side A) remain from side B: a lily at the bottom left corner and perhaps something in the center, later destroyed.¹⁰⁸ The surface of the marble appears to have been deliberately gouged.

¹⁰⁷ A chrismon, or monogram of Christ, is an abbreviated and symmetrical version of the chi-rho in which the rho is replaced by an iota. A. Didron described it as a Greek cross or star with six equal branches; see *Christian Iconography*, I (rpr. New York, 1965), 392–93. In Didron's estimation, the chrismon was considered more complete because it incorporated both the first and last name of Christ. One wonders, however, whether the convenience and signative advantages of a symmetrical (and simple) logo might have been just as powerful a factor in the development of the chrismon as the nomenclatorial advantage. On the popularity of this star monogram and its widespread geographic use, see Lawrence, *Sarcophagi*, 6 note 41.

In the full motif of a chrismon in an ivy wreath, the wreath is wrapped with ribbons or lemnisci which trail gracefully to either side. The ribbons typically terminate in heart-shaped ivy leaves. See the fully elaborated and high-quality examples of (in the West) the Sarcophagus of Holy Barbatianus in the Cathedral at Ravenna, and (in the East) of the Child's Sarcophagus at the Istanbul Archeological Museum. The first is illustrated in F. W. Deichmann, *Ravenna*, I: *Geschichte und Monumente* (Wiesbaden, 1969), fig. 160; the second in Kitzinger, *Byzantine Art*, fig. 75.

¹⁰⁸ I have identified these three-petal flowers as lilies, following Lawrence, *Sarcophagi*, 6. They also might be lotus flowers or

3 (basilica, chancel enclosure; west side, fourth from north; 19 × 76 × 8; 131 × 88 × 8 cm; Fig. 64). The small segment surviving from the original panel—part of a cross, two lilies, and the ivy leaf-end of a trailing ribbon—indicates that the original design was comparable to nos. 1 and 2. The introduction of corner lilies along with other motifs is unusual at Poreč. A matching symmetrical cross with lilies has been reconstructed at the left of the panel; however, the central chrismon has been left to our imagination. A border of three sloping filets surrounds the design. Side B is covered with plaster or a plasterlike material.

4 (basilica, chancel enclosure; north side, second from east; 73 × 64; 78 × 88 × 7 cm; Figs. 65–66). This panel is relatively well preserved, missing only a portion of the top and a piece from the bottom. The bottom right corner was broken at some time; the two parts are now reconnected. Side A presents a chrismon (29 cm) and side B a Latin cross. On both sides, lilies decorate the corners. The chrismon on side A (22 cm) includes a tielike form from which project two ribbons with ivy-leaf ends. This design is a minimal, somewhat abstracted translation of the ribboned chrismon motif. The concentric moldings form the wreath; the knotted ribbon is signified by a semicircle that becomes part of the medallion, and two short, straight arrow forms function as fluttering ribbons. The workmanship is awkward; the relief does not vary, the forms are not fully cut back, the arms of the chrismon are unevenly chiseled, and the lilies are extremely large in proportion to the rest of the panel.

On side B, a simple Latin cross (40 × 64 cm) with upturned ends is complemented by corner lilies. The work is very much like the first side: the proportions of the cross, which fills the entire height and most of the width of the panel, are awkward. A double-filet border is preserved on three sides.

5 (basilica, chancel enclosure; south side, third from west; 86 × 67 × 6.5; 94 × 87 × 6.5 cm; Fig. 77, right side). On side A, a simple Latin cross bordered by four stylized lilies is surrounded by a

nymphae lotus, an Egyptian water lily frequently used in ancient art as a symbol of life and resurrection. The lilies on the panels at Poreč are quite similar to the lotus flower as illustrated in H. Stern, "Répertoire graphique du décor géométrique dans la mosaïque antique," *BullAIEMA* 4 (1973), no. 104, "fleur de lotus." See also the glossary in A. Rainey, *Mosaics in Roman Britain* (Newton, 1973), 181.

double-filet border. Two edges of the panel have been cut away, but the design itself is almost fully preserved. The relief is shallow, the cross (65 × 51 cm) is crudely carved, and the surface of the marble, as is the case with most of the sculpture at Poreč, is somewhat worn and discolored. The workmanship in no. 5 is very similar to that in no. 4.

Side B offers a dramatic contrast. A crisply cut chrismon (32 cm) with four lilies occupies a slightly off-center position on a rather fresh marble surface.¹⁰⁹ The unmarred surface would appear to have been recently carved.

6 (atrium A4; fourth from east; 86 × 84 × 7.5–9.5 cm; Figs. 67–69). As no. 5, this panel illustrates a chrismon with four lilies, the whole encased by a double-filet border. The panel is composed of two separate pieces. Mounted on one base, they are exhibited as a kind of happy accident—two fragments that happen to match perfectly. A close look reveals that the two parts do not belong together. The coloration and grain of the marbles differ on the two halves. The right portion has a streaky gray and blue coloration with a distinctly diagonal vein pattern; no comparable directional grain characterizes the left piece. In addition, the backs are treated differently. On the right piece, the reverse is carved with a double cornucopia pattern;¹¹⁰ the reverse of the left piece is undecorated. The left edge of the full panel is cut at an oblique angle. Most obviously, the “break” in this panel is sharp and clean, hardly the handiwork of an earthquake, invasion, fire, or any other means of destruction likely to be vented on antiquities. Finally, the chisel marks are fresh, angular, and clean, identical to those in no. 5.

7 (basilica, chancel enclosure; north side, fifth from east; 70 × 15 × 8; 123 × 88 × 8 cm; Fig. 70). Only a very narrow section of this panel is preserved—the vertical bar of a cross and part of a sloping single-filet border (similar to that in no. 1). It is impossible to reconstruct the original design. Side B exhibits no relief work.

8 (basilica, chancel enclosure; west face, second from north; 58 × 83 × 7; 108 × 88 × 7 cm; Fig. 71). Approximately half of the length and the full

height of this panel are preserved. The center of the panel is occupied by a large medallion containing a chrismon (24 cm) flanked by crossed cornucopias. On the upper left, a bird perches on the outer ring of the medallion. The lower left is occupied by a bird whose torso faces outward but whose head turns toward the medallion. The bird's rigid foot is lifted high, as if he were about to climb. A distinctive border that I have identified elsewhere as the “Grado border” (see p. 58 and Fig. 156) surrounds the design. Presumably, the other side of the panel would also have had such birds. This motif—the combination of a chrismon and crossed cornucopias—is unusual. Side B is covered with plaster(?).

9 (basilica, chancel enclosure; west face, third from north; 97 × 86 × 6.5; 105 × 88 × 7 cm; Fig. 72). This nearly fully preserved panel bears a design almost identical to that on no. 8, but it claims greater detail and far more graceful, rhythmic proportions. Four birds surround this chrismon (24 cm). The two lower birds perch on globes. The bird on the upper left rests on a short “branch” which resembles the trailing ribbons ubiquitous in sculpture of the period; that on the upper right has abandoned the “branch” and alighted on the medallion itself. The border is similar to that of no. 8, but the filets are more rounded in section and much more shallow. The marble surface is clean, fresh, and unworn. Side B is flat and polished but not decorated.

10 (north site;¹¹¹ 44 × 56 × 6 cm; Fig. 73). A series of crossed cornucopias decorates this fragment. Single vines issuing from each cornucopia meet at the center of an ivy leaf. A single lily marks the base of the cornucopia pair. These heraldically positioned images are placed in horizontal and vertical rows. One full motif and parts of two others, enclosed in a Grado border, are preserved. The reverse of this fragment bears an inscription from a subsequent function: AVSPICE ET PROVISORE/ SALVTIS/ PIETRO HIERONIMO CA-

¹⁰⁹The fact that the chrismon is placed above the central point on the panels suggests that it was based on (or originally intended to represent) the full motif of a chrismon in an ivy wreath with ribbons.

¹¹⁰The reverse of the right fragment—the crossed cornucopia—is the side that should be displayed.

¹¹¹Unless otherwise stated, all entries from the north site (as of 1984) are located under the exterior staircase on the south side of the east annex to the bishopric. With regard to the crossed cornucopia motif, see similar examples in: T. Mathews, *The Byzantine Churches of Istanbul* (University Park, 1976), 305–6, pl. 31: 69, 73 (Hagia Sophia); N. Firathi, “Découverte de trois églises byzantines à Istanbul,” *CahArch* 5 (1951), 172, fig. vi, d; A. Grabar, *Byzantium: From the Death of Theodosius to the Rise of Islam*, Arts of Mankind 10 (London, 1966), fig. 313 from Basilica B at Philippi. For the examples from Philippi, see also P. Lemerle, *Philippines et la Macédoine orientale* (Paris, 1945), pl. LXIX, 12 and 27.

PELLO/ MDCCXXXII/ OTTAVIANO BALBI/ PRAETORE.¹¹²

11 (atrium A4, sixth from east; 93 × 103 × 5.5 cm reconstructed; Figs. 67, 74). Two separate fragments comprise this reconstructed panel which illustrates crossed cornucopias like those in no. 10. The left and larger fragment (ca. 69 × 69 × 4 cm; itself in three pieces) retains the full cornucopia motif. Two rows of cornucopias are well preserved; the third cornucopia in each row is only partially preserved. A large lily separates each pair in the lower row. Traces of what appears to be the Grado border survive on the left and lower edge. The back was later recut to carry an inscription, but the panel is riveted to the wall and unfortunately the inscription cannot be read. The right fragment (15 × 93 cm) preserves the remnants of two cornucopias and the Grado border. The back, from what is visible, is smoothly finished but bears no relief work. It would appear that both these fragments originally belonged to the same panel. In each, the distance from the tip of a cornucopia in the upper row to the tip of one in the lower row measures precisely 28 cm. The borders do not appear to be entirely identical, but not enough is preserved to make a definite judgment. Number 11 is also an excellent match to no. 10, in terms of both the borders and dimensions of the cornucopias.

12. Chancel panel(?) (basilica, chancel enclosure; north side, third from east; 160 × ca. 70 × 7; 210 × 87 × 7 cm; Fig. 75). A narrow-necked cantharus set on a triangular base flanked by lilies forms the central motif on this panel. Issuing from the upturned rim of the base are two vines that spread out to either side of the cantharus, creating airy and evenly spaced rinceaux. A bunch of grapes or a grape leaf occupies each scroll. A varied and delicately profiled, double-filet border is preserved on the right and the bottom of the panel. The vine scrolls are schematized and arranged as decorative elements; the relief is strong, demonstrating a confident hand. Side B is entirely plastered(?); a small hole in the center of the back contains traces of metal. The treatment of vines in no. 12 appears to be related to those in no. 26 below.

13. Chancel panel(?) (Zavičajni Muzej Poreštine, KA 90;¹¹³ 36 × 26 × 7 cm). One side of this frag-

ment illustrates the front hooves of an animal (deer?). On the reverse, a lily on the end of a branch (ribbon?) points to the base of a cross. Number 13 was found in 1966.¹¹⁴

14. Chancel panel(?) (basilica, chancel enclosure; south side, second from west, left or west fragment; 86 × 53 cm; Fig. 77). Numbers 14 and 15 have been joined together in a reconstructed panel on the south side of the chancel barrier (240 × 85 × 7 cm). They did not originally belong to the same panel, for which reason they form separate entries in this catalogue. Side A represents a stag facing a cantharus.¹¹⁵ Only half of the animal is preserved; the panel is broken along the line of the animal's back. The plain cantharus, devoid of any foliate accompaniment, is slightly tipped, exposing the inside of the rim. Behind the stag are the remains of tree branches. On the right edge, the fragment is broken along the side of the cantharus; its right handle is plaster(?) replacement. Side B is inscribed with the name ZUCCATO MAD-ERNI.¹¹⁶ Around the name are four holes, probably used for mounting the inscribed panel.

15. Chancel panel(?) (basilica, chancel enclosure; south side, second from west, east or right fragment; 62 × 59 cm; Figs. 76, 77). Side A features all but the head and front legs of an animal (deer?). Behind the animal is a highly stylized, fruiting palm tree, the tips of which are broken. The tree does not overhang the animal as in no. 14. A grooved border is preserved along the bottom and right side of this panel. The relief in no. 15 is deeper than that in no. 14. Side B is undecorated. Thematic parallels to both nos. 14 and 15 may be found in nos. 71, 85, and 86.

16. Chancel panel(?) (bishop's garden; 19.5 × 7.5 × 12 cm; Fig. 78). The small fragment preserves part of a ribbon with its ivy-leaf tip.

¹¹⁴In the museum records, Šonje identified this as part of an ambo, stating that it was cut along a diagonal. As it is preserved today, however, the fragment is broken on all sides, and it carries no indication of having belonged to an ambo. I am grateful to Ljubica Šonje for helping me to read Dr. Šonje's handwritten notes.

¹¹⁵Compare, for example, the deer drinking from a cantharus that is filled with water, on the sarcophagus of the Pignati family in Ravenna; see Kollwitz and Herdejürgen, *Ravennatischen Sarkophage*, 54–55, fig. 24–2. A fragment at the Museo Paleocristiana di Monastero of Aquileia illustrates a similar scene: a stag drinks from a cantharus. Behind the stag stands a spindly tree; see Tavano, *Scultura in Friuli*, 68, fig. 14.

¹¹⁶The Zuccato were a prominent family in the area in the 17th century; see Berlam, "Mura," 343, 346. One Giovanni Zuccato, a scholastic canon, testified at an inquest held by Bishop Negri in 1755 in Parenzo; see C. de Franceschi, "La cattedrale

¹¹²For this inscription, see Mons. G. Negri, "Memorie storiche della città e diocesi di Parenzo" (ca. 1764), published in *Attilstr* 2 (1886), 165.

¹¹³A number of fragments that are associated or identified with the chancel barrier could also have been part of other types of furnishings, sarcophagi, for example.

17. Chancel panel(?) (north site; $21 \times 47 \times 8$ cm; Fig. 79). Part of a lily flower and double-filet border appear on one side of this fragment. On the reverse, only an uneven "groundline" with two angular configurations (trees or hooves?) are legible.¹¹⁷ The base of the panel is notched, indicating that it once fit into a groove.

18. Chancel panel(?) (north site; $30 \times 30.5 \times 6.5$ cm; Fig. 80). One side of this fragment preserves part of a double-lined medallion and traces of a chrismon. Hanging from one of the arms of the monogram is what seems to be a stylized alpha. The letters alpha and omega, of course, frequently accompanied representations of the cross and chrisma. Here, however, the alpha would seem to be on the right-hand side of the monogram, the "wrong" side. The carving is too shallow to be called relief; the images are little more than inscribed.¹¹⁸ The carving on the reverse, probably in much deeper relief, is very worn. The remains of a lily are barely distinguishable on the left side.

19. Chancel panel(?) (Zavičajni Muzej Poreštine; $30.5 \times 23 \times 9$ cm max.; Fig. 81). Part of a chrismon in a medallion is preserved on one side of this fragment. On the reverse is what seems to be part of a cross. The fragment was discovered in the bishop's garden in 1954.¹¹⁹

20. Chancel panel(?) (bishopric, staircase in apse; $30 \times 24 \times 9.5$ cm; Fig. 82). Vine scrolls with grapes and double-filet border decorate one side of the fragment. The other side preserves a simple profile.

21. Chancel panel(?) (bishopric, staircase in apse; $38.5 \times 34 \times 9.5$ cm; Fig. 83). The vine scroll on this fragment differs from that on no. 20. The bunch of grapes is smaller (six as compared with at least ten in no. 20), and one of the scrolls holds a multitipped leaf. Part of a cross marks the reverse of the piece.

22. Chancel panel(?) (bishop's courtyard; $32 \times 23 \times 9.5$ cm; Fig. 84). The same double-filet bor-

der extends along the edge of both sides of no. 22. One side preserves part of a circular shape.

23. Chancel panel(?) (north site; $37 \times 23 \times 9$ cm; Fig. 85). A multi-filet border marks each side on no. 23. A notch (2×4 cm) forms the long edge of the fragment.

24. Chancel panel(?) (Zavičajni Muzej Poreštine; $28 \times 18 \times 9$ cm; Fig. 86). A stepped border and traces of relief work survive on no. 24, which was discovered at the north site in 1955.

25. Chancel panel(?) (present location unknown; Fig. 87). This panel preserves a cantharus, part of a grape vine with a bunch of grapes, and the Grado border. According to records from the Regionalni Zavod za Zaštitu Spomenika Kulture in Rijeka, the regional preservation office responsible for the care of the Eufrasiana, it was found during excavations at the north site.

26. Chancel panel(?) (present location unknown; Fig. 104, second to left of standing altar). A panel illustrated in a photograph of the interior of the baptistery before it was restored in 1935 is carved with a cantharus(?) surmounted by a cross and surrounded with grapevine rinceaux (cf. no. 12). The border, preserved on two sides of the panel, appears to be the Grado border.

2. Pier-colonnettes

27. Pier-colonnette (atrium A4, first from east; $227.5; 114 \times 21.5; 28 \times 56$ cm; Figs. 88, 97).¹²⁰ A mason's mark has been chiseled on the pier, at the bottom of the north face: ∇ or phi, alpha (π , α).¹²¹ The cuttings most likely to be indicative of the original use of this piece, long grooves, are channeled along the east and west pier faces. The west groove (1 cm deep \times 2.3 cm wide) runs from

di Parenzo e i suoi restauri nei secoli XVII e XVIII," *AttiIstr* 45 (1933), 365 note 1.

¹¹⁷ Similar configurations mark the bottom left corner of the above-mentioned slab in Aquileia; see Tavano, *Scultura in Friuli*, 68, fig. 14.

¹¹⁸ A similar technique typifies a group of sculptures in Ravenna, attributed to the late 6th through the 8th century; see Zucchini and Bucci, *Corpus*, II, figs. 49b, 50, 55, 61c.

¹¹⁹ See photograph no. 602–11464 at the Zavod za Zaštitu Spomenika Kulture in Rijeka.

¹²⁰ Dimensions given for pier-colonnettes are as follows: height of full unit; height of pier \times width of pier; height of capital (includes necking band) \times circumference of capital/column (measured just below necking band). Each of the original pier-colonnettes bears traces of a red pigment.

¹²¹ This and other Early Byzantine mason's marks on Proconnesian marble architectural sculpture are treated in Deichmann, *Ravenna*, II.2, 206–30. His illustration of this mark (p. 209) is not totally accurate. It is reproduced as three sides of a square (π) enclosing an inverted V (Λ). He failed to note a short downstroke from the side of the V. The mark he read as (Λ) should probably be read as (α). The mason's mark (π , α) appears, among other places, on a chancel panel at the Museo Nazionale in Ravenna; see Deichmann, *ibid.*, 221. See also J. P. Sodini, "Marques de tâcheron inédites à Istanbul et en Grèce," in *Artistes, artisans, et production artistique au Moyen Age: Rapports provisoires*, Université de Haute-Bretagne, Rennes, 2–6 Mai 1983, ed. X. Barral i Altet (Rennes, 1983), II, 1009–35.

the base of the colonnette (which includes the profiled moldings) to a point 20 cm from the base of the pier. The east groove (2.2×6.5 cm) begins 13 cm from the top of the pier and extends the full length of the pier. In addition, a small hole (ca. 4×5 cm) is cut into the top right side of the pier. Both the east and west grooves could have been original. These faces carried no decoration and were presumably designed to be so channeled. The groove on the east face is most easily explained; it was clearly a channel for an enclosure panel. If the groove along the west face, especially its extension through the base of the colonnette, is original, then the unit either marked a transition from one level to another or bore enclosure panels of two different heights. It is also possible, and in light of the rest of the evidence from the pier-colonnettes, more likely, that at least the extension through the base of the colonnette is a subsequent cut. Number 27 should therefore be identified either as an end unit, a pier that held a panel only on one side, or a straight unit, one that held two panels end to end.

28. Pier-colonnette (atrium A4, second from east; 228; 112×23.5 ; 29×55 cm; Figs. 89, 97). Pattern A articulates the north and south faces. The mason's mark J (iota, omega: ι , ω), a signature appearing frequently at S. Vitale in Ravenna, lies at the base of the north face.¹²² The north pier face is also marked by two holes (49 cm apart) which contain traces of metal; they are presumably not original.¹²³ The east face has two grooves. The first (3.3×7 cm) begins 20 cm from the top of the pier and runs its full length. The second (4×5.5 cm) extends from the bottom molding of the base of the colonnette to less than 1 cm from the lower groove. A similar "second" groove in this position, cutting into the colonnette's base and running along the same line as the first groove, appears frequently on the pier-colonnettes at Poreč. Usually the second groove is narrower, less shallow, and less evenly cut. These "second" grooves seem to represent a subsequent function; it is difficult to envision a chancel barrier with panels which extended beyond the pier and into the base of the colonnette. Besides, none of the surviving chancel panels comes close to the height that such an arrangement would necessitate.

The west face closely approximates its counter-

part in no. 27. A narrow but evenly cut groove begins at the profiled base of the colonnette and continues to a point 20 cm from the base of the pier. In terms of function, the same range of possibilities that were noted for no. 27 apply also to this unit: it functioned either as an end or straight unit.

29. Pier-colonnette (*cella trichora*, north unit; 234; 108×22 ; 27×61.5 cm; Figs. 90, 99).¹²⁴ Numbers 29 and 30 are lying on the floor in the south lobe of the *cella trichora*. The only decorated face, the north face, carries pattern B. The south face is marked by a channel (3.5×7.5 cm) which extends from the base to approximately 13 cm from the top of the pier. A second groove, less shallow, begins just after the first and runs the rest of the pier's length. It is sufficiently shallow that it only partially defaces the base of the colonnette. The side facing the ground has one groove which begins ca. 13 cm from the top of the base and extends the full length of the pier. The final side (facing up) has neither groove nor decorative work. If only the south groove is original, as I suspect, then this example functioned as an end unit. If both are original, it functioned as a corner unit. The base has been cut back so as to leave a 6 cm long stump at the bottom, which might appear to have been designed to fit into a depression in a stylobate. From the clear, clean surface of the marble at the base, however, it would seem that the stump is the result of a relatively recent alteration.

30. Pier-colonnette (*cella trichora*, south unit; 234; 107×23 ; 30×57 cm; Figs. 91, 99). The north and south faces of no. 30 carry decorative pattern A. The south face is marked by two holes (48.5 cm apart), arranged as those in nos. 27 and 28, evidence of reuse. The placement of the decorative patterning is revealing. At the top of the pier, some 17 cm is left free of decorative relief, while at the base only 6 cm of the surface is undecorated. In the more fully preserved units, the decorative pattern is usually positioned closer to the top of the pier, leaving more undecorated space at the bottom of the pier. It would seem, then, that the bottom of the pier was shortened. Confirmation of this suggestion is provided by an examination of the base. Where the base has been cut back, the surface of the marble is white and

¹²² Deichmann, *Ravenna*, II.2, 206–30.

¹²³ Similar marks characterize other examples, such as nos. 30 and 42.

¹²⁴ Nos. 29 and 30 are on the floor in the south conch of the *cella trichora*, for which reason the four faces are identified as north, south, up, and down.

clean, in sharp contrast to the dark and worn original surface.

The side that faces the ground has a long groove, but it is not possible to obtain measurements. None of the other faces have grooves. This post therefore served as an end unit. Numbers 29 and 30, the two pier-colonnettes in the *cella trichora*, have sustained more damage than any of the others (especially no. 30). Perhaps these are the two colonnettes that A. Amoroso reported had been salvaged at the turn of the century from "un servizio più umile ancora," that of supports for an animal shed in the courtyard of a deserted monastery.¹²⁵

31. Pier-colonnette (atrium A4, third from east; 229; 114 × 23; 26.5 × 58 cm; Figs. 67, 92, 97). Pattern B articulates the north and south faces of no. 31's pier; they have no other markings. Grooves filled with plaster mark both the east and west sides. The west groove (7 cm) runs from the base to a point beyond the top of the original pier (110 cm). The pier having been cut back, the groove trails off. Two grooves, partially filled with plaster, mark the east face. The first runs from the base of the pier to within 14 cm of the original top of the pier. A second groove, much less well defined, begins where the first ends and continues past the pier, where it gradually trails off due to the recutting of the base of the colonnette. Finally, the base of the pier has been cut at the edges. Assuming that the main grooves on both the east and west sides of the pier are original, this pier-colonnette would have functioned as a straight unit.

32. Pier-colonnette (222.5; 107 × 23; 25.5 × 58; atrium A4, seventh from east; Figs. 93, 98, 100, 101). The north and south faces carry pattern B. The south face has no other markings. The north face has two grooves. The lower (3 × 6 cm) occupies the inner "rectangle" of the decorative pattern. It has not been filled, and the sides retain marks from a drill. The second begins just above the first and continues through the wide, lower profile of the colonnette's base. The west face has two similar grooves. The lower runs from the base to a point 12 cm from the original top of the pier; it is substantially filled with plaster. The second runs from that point up through part of the base of the colonnette, disappearing where the pier is

cut back. The base of the pier has probably been cut: the decorative pattern leaves 12 cm at the top but only 7 cm at the bottom of the pier.

The north groove destroys the decorative pattern and therefore would seem to represent a subsequent function. The lower west groove, in all probability, is the only original cutting. The pier-colonnette, then, may be assigned a function as an end unit.

33. Pier-colonnette (atrium A4, eighth from east; 218; 95 × 21; 28 × 52 cm; Figs. 94, 98, 102). Pattern A decorates all four sides of no. 33. Each face, except that to the south, has one groove, carefully filled in with a marble panel cut to the proper size. The north groove runs from the base to a point about 16 cm from the top of the pier. It does not lie in the center of the pier but runs along its right side. The marble fill in this groove is awkward; the edges do not match well, and the extension of the lines of the decorative pattern into the fill area is inconsistent. For this reason, and also because the opposite or south face has no grooves, we may assume that the decorative pattern on the north and south faces is the original. The pier has been sliced off at the bottom, and part of the decorative pattern was lost in the process.

The east and west faces both carry two grooves, very neatly filled with marble. On the west face, the long groove (7 cm) extends from the base to the top of the decorative pattern. The second groove begins 2 cm higher and runs through the profiled base of the colonnette. On the east face, the long groove runs from the base to a point 11 cm below the top of the pier. Where it is not filled in at the bottom, it measures 4 × 7.5 cm. The second, higher groove begins 1.5 cm from the first and continues up through part of the base of the colonnette. If, as suggested above, the east and west grooves are the original, then no. 33 functioned as a straight unit. In that case, the higher grooves would represent subsequent functions.

34. Pier-colonnette (atrium A4, ninth from east; 215; 96 × 21.5; 27 × 51; Figs. 95, 98, 102). Pattern B decorates the north and east faces, while the south and west faces carry pattern A. Grooves on the north, south, and east faces are marble-filled. The south groove begins within the decorative pattern and appears to extend the full length of the pier. The west face has one small, marble-filled hole at the right corner of the pier. The north groove (7.5 cm) runs from the bottom of the pier up through the edge of the profiled colonnette

¹²⁵ A. Amoroso, "La basilica Eufraiana," *AttiIstr* 24 (1908), 177.

base. The east groove runs from the bottom of the pier to a point 12 cm from the top. Since it is difficult to determine which side of this pier has original decorative carving and which grooves are original, it is not possible to tell whether no. 34 was a corner unit or a straight unit.

35. Pier-colonnette (atrium A2, first from west; 217; 94.5 × 22.5; 26 × 53 cm; Figs. 96, 103). Decorative pattern A marks the south and east faces, while pattern B marks the west and north faces. The east groove (7 cm), carefully filled with marble, runs from near the base of the pier to a point nearly 15 cm from the top; the channel fits nicely inside the inner rectangle of the decorative pattern. The south and west faces have no cuttings. The groove on the north face begins within the decorative pattern. It could not be measured because the pier is attached closely to the wall, leaving only part of the north face visible. Number 35 probably functioned as a straight unit.

36. Pier-colonnette (atrium A2, sixth from west; 220; 97 × 23; 29 × 58 cm; Figs. 96, 103).¹²⁶ All four faces have decorative pattern A; only one side is grooved. The north face bears a groove which runs from a point near the base of the pier to within 12 cm of the top of the pier. The groove fits within the inner rectangle of the decorative pattern. This pier-colonnette could only have served as an end unit.

37. Pier-colonnette (atrium A2, fourth from west; 67; 36.5 × 52 cm; Figs. 103, 105). When Amoroso illustrated this piece in 1907, it was fully intact.¹²⁷ Now only the capital and part of the colonnette survive. As specified in his illustration, the base was 110 cm high and featured pattern A, the colonnette was 83.5 cm high with a multiringed profiled base, and the total height of the unit was 230 cm.

The surviving capital is unique at Poreč. The full, curving acanthus leaves are treated in a manner similar to those in nos. 27–29 and 33–36. The backs of the leaves form the corners of the capital; the points of the leaves extend to the center and meet those from the opposite side. Distinguishing

no. 37, however, is a thick and delicately carved ivy band which wraps firmly around the base of the acanthus and acts as one of several components in the necking band. The roll of the volutes extends to a point in the center of each side; a jeweled band connects that point to the acanthus.

38. Pier-colonnette (atrium A2, fifth from west; 85; 31 × 60 cm; Figs. 103, 106). The necking band of no. 38 bears the inscription: De donis Dei et s(an)c(t)e Mari(e) Stefan(us) c(...) ec(clesie).¹²⁸

39. Colonnette (atrium A2, second from west; 54; 31 × 59 cm; Fig. 103). There seems to be a groove cut along the north face of the colonnette, but the unit stands too close to the wall to determine any details.

40. Colonnette (atrium A2, third from west; 61; 32 × 59 cm; Fig. 103). The broad leaf on this capital has thirteen points, and its execution is quite flat.

41. Pier (atrium A2, leans on east side of no. 35; 75 × 18.5 cm; Fig. 103). A substantial part of the pier survives, but its base is lost. At the top of the pier is what might be one molding from a colonnette base with a hole carved in the center (8 cm wide).¹²⁹ The east and west faces are decorated with pattern B. The north, south, and west faces are grooved. The south groove (2 × 6 cm) comes to about 5 cm from the top of the pier. The north and west grooves (both 7 cm) run the full extent of the preserved pier. Assuming the west groove to be subsequent (it interrupts the decorative pattern), this pier probably functioned as a straight unit.

42. Pier (atrium A4, fifth from east; 98 × 20 × 11 cm; Fig. 103). The front of this pier fragment (the south face) is carved with decorative pattern B. Part of the west side is notched (2.5 × 4.5 cm), but only a portion of the groove survives. The back is marked with two holes (46 cm apart).

43. Pier (bishop's garden; 63 × 14 × 9 cm; Fig.

¹²⁶ Dimensions for nos. 36–40 are given as follows: height of fragment; height of capital × circumference of capital/colonnette below necking band.

¹²⁷ Amoroso, "La basilica," 178. Compare also an example at Grado, dated to the 6th century; see Tavano, "Sculptura paleocristiana e altomedioevale in Aquileia," *ArchVest* 23 (1972), 243, fig. 8. It appears to me that the base of this capital might have been reworked during a later period.

¹²⁸ Degraffi, *Inscriptiones Italiae*, p. 43. A. Pogatschnig suggested that Stefanus had been a *curator ecclesiae*; see "Parenzo dalle origini sino all'imperatore Giustiniano," *AttiIstr* 26 (1910), 40.

¹²⁹ It is not inconceivable that this or other pier fragments were simple chancel piers and did not have colonnettes and capitals. The short chancel pier was another common variety of chancel post; see examples in Farioli, *Corpus*, III, figs. 116–18. Mathews in *Early Churches*, 110, refers to this simpler chancel pier, at least for things Constantinopolitan, as "old fashioned" by the 6th century. The full pier-colonnettes apparently were more typical of 6th-century churches in the capital.

107). Decorative pattern B forms the front of this fragment. The back is marked with two holes.

44. Pier(?) (atrium A1, first from north; $79 \times 21 \times 10$ cm; Fig. 103). This panel of marble is undecorated, but its dimensions suggest that it was a pier.

45. Pier (bishop's garden; $42 \times 15 \times 8$ cm; Fig. 108). Number 45 preserves enough of decorative pattern B to identify it as part of a pier.

46. Colonnnette (atrium A4, tenth from east, upper; 45×15 cm diam.; Fig. 98). Only part of the shaft of the colonnette is preserved.

47. Colonnnette (atrium A4, tenth from east, lower; 23×20 cm diam.; Fig. 98). Only part of the shaft of the colonnette is preserved.

48. Colonnnette (atrium A1, second from north; 63×16.5 cm diam.; Fig. 103). Only part of the shaft of the colonnette is preserved.

IV. ALTAR, AMBO, WINDOW TRANSENNAE, SARCOPHAGI, AND OTHERS

A. Discussion

1. Altars

Three Early Byzantine altars, or substantial fragments thereof, are among the sculptures at the cathedral. The two altars represented by nos. 49–52 are of the so-called chest type, a box that contained the relics of saints, martyrs, or confessors.¹³⁰ A fenestella, a window, or a door, could provide the faithful with indirect access to the *confessio* of the martyr; various objects could be placed inside the altar, close to the relics.

First, the “altar of Eufirasius,” no. 49 (Figs. 77, 104, 109), famous for the inscription that records its patronym.¹³¹ As it was preserved until lately, the

“altar of Eufirasius” was a simple chest-type of altar. It is likely, however, that it was originally a combination chest and mensa type—one that included a table with four posts.¹³² Most of the components, or possible original components (49a–g and 62a–d), survive.

A second altar represents a less elaborate and scaled-down version of the “altar of Eufirasius.” Number 50 (Fig. 111) constitutes its front panel. The chance survival of nos. 51 and 52 (Figs. 112–13), and their proper identification, permits a reconstruction of this altar. Both preserve parts of column bases, just those sections that were lost from no. 50. The left border of no. 51 matches successfully with the border at the bottom right of no. 50. Less survives of no. 52's border. The notched edges would have accommodated a grill covering the fenestella. In addition, the decorative articulation of the bases in nos. 51 and 52 corresponds to that used in the capital on the altar front. Finally, the measurements of the fragments are suitably matched. In addition, the combined height of the reconstructed fragments totals ca. 78.5 cm. Taking into account the area lost to breakage and the missing base and cover, the full height would probably have approximated the 118 cm of the (assembled) “altar of Eufirasius.” It lacks an in-

¹³⁰ R. Reynolds, “Altar-Altar Apparatus,” *Dictionary of the Middle Ages* 1, ed. J. Strayer (New York, 1982), 225.

¹³¹ The altar of Eufirasius has been much discussed: C. Rouhault de Fleury, *La messe: Etudes archéologiques sur ses monuments*, I (Paris, 1883), 131–33, pl. 28; J. Braun, *Der christliche Altar*, I (Munich, 1924), 146–47, pl. 9; R. von Eitelberger and G. Heider, “Die Domkirche von Parenzo in Istrien,” *Mittelalterliche Kunstdenkmale des Österreichischen Kaiserstaates* 1 (1858), 110, fig. 8; Lohde, “Der Dom,” 53, 61; J. M. Neale, *Notes Ecclesiological and Picturesque on Dalmatia, Croatia, Istria, Styria, with a visit to Montenegro* (London, 1861), 79; R. Garucci, *Storia dell'arte cristiana*, IV (Prato, 1877), 7; E. Freeman, *Sketches from the Subject and Neighbor Lands of Venice* (London, 1881), 101; A. Amoroso, “Le basiliche cristiane di Parenzo,” *Attilstr* 6 (1890), 506; and C. Errard and A. Gayet, *L'art byzantin, d'après les monuments de l'Istrie et de la Dalmatie*, II (Paris 1901–3), pl. ix; Degraasi, *Inscriptiones Italiae*, p. 44. See also below, App. 1.

Since the 6th century the altar has occupied a number of different positions. An 18th-century account placed it in the private bishop's chapel, presumably in the bishopric in Poreč; see G. Piccoli, “Alcune lettere inedite di Monsignor Gasparo Negri, vescovo di Parenzo,” *Miscellanea di studi in onore di Attilio Hortis* (Trieste, 1910), II, 703–9, letter x (22 November 1755). In the 19th century the altar stood outside the door to the entry room of the *cella trichora*, in the space marked “vaulted hall” on Fig. 1; see Neale, *Notes*, 82 and Lohde, “Der Dom,” atlas vol., plan, fig. c. By 1930 it had been moved, along with many other sculptures, to the baptistery (Fig. 104). There the altar remained until after 1939, when it took a position in the newly restored south apse of the basilica (Molajoli, *La basilica*, fig. 75). In 1977 the altar was dismantled to permit excavation beneath the south apse. On these excavations, see Šonje, “Najnoviji nalazi na području Eufrazijeve bazilike u Poreču,” *Jadranski zbornik* 12 (forthcoming). I am grateful to Ljubica Šonje for making the typescript available to me. In 1981, when I first visited Poreč, the dismantled components were stacked up against one another, leaning on the south flank of the chancel barrier. They had probably been there since 1977. In 1982 the group of panels was reportedly disturbed by a photographer, and several panels fell. No. 49g is broken; the others appear intact, but it is difficult to tell for certain; the pieces are still very closely stacked. The proper authorities were notified but, at the time of this writing (1985), nothing has been done. The broken pieces remain untouched, in danger of being further damaged. In addition, the precariously stacked fragments present a serious hazard to any overly curious visitor to the basilica.

¹³² See W. Gerber's reconstruction in *Altchristliche Kultbauten Istriens und Dalmatiens* (Dresden, 1912), 51.

scription but imitates the first in its form, imagery, and style.

Both the "altar of Eufrasius" and that to which nos. 50–52 belonged are fortunate survivals. They represent products of unusually high quality and find a close parallel in a third upper Adriatic altar: an altar front imbedded in the wall of the south apse at S. Maria Assunto in Torcello (Fig. 110) which is identical to the "altar of Eufrasius" in all respects except that it lacks an inscription.¹³³ The "altar of Eufrasius" and that at Torcello certainly must have been produced by one and the same workshop. The second Poreč altar probably came from that workshop as well. Further, I believe that these three altars should be related to the large group of typologically similar "fenestella/mensa" altars at Ravenna, helping to establish the predominance of the general type in the upper Adriatic. As the surviving examples from Ravenna and its environs demonstrate, the "fenestella/mensa" altar was a particular favorite in the area during the fifth and sixth centuries.¹³⁴

Numbers 53 and 54 (Figs. 114–15) appear to represent a third altar. The decorative feature of pattern B on the edge of these panels and their overall dimensions suggest such an identification. Similar decorative patterns mark the edges of the "altar of Eufrasius" and a number of other altars.¹³⁵ The inscription, if it is original, could have run along the sides of the altar. It is more likely, however, that the inscription, raised edges, and carved backs are not original. The lettering and relief work find no parallels in sixth-century sculpture at the cathedral. The two panels in the baptistery, then, may have functioned as the sides of the altar. The sides of the panels, perhaps too small to be associated with the previous altar front also in

the baptistery, are nevertheless characteristic of altar panels in general.¹³⁶

Number 56 (Fig. 116) is potentially identified as part of an altar because of its similarity to an altar base excavated at Sv. Agneze in Muntajana, a small site near Poreč, and now preserved at the Zavičajni Muzej Poreštine.¹³⁷ It features similar markings in the form of a Greek cross, and between the arms of this cross are four square depressions for the insertion of the legs of an altar table.

Numbers 57–61 (Fig. 117) are all colonnettes now functioning as window divides on the south face of the rectory (canonica).¹³⁸ These colonnettes have dimensions suitable for mensa altar supports. That they were adopted for use in a building of 1251 would seem to confirm the tradition that Bishops Fulcherio (1200–1216) and Pagano (1243–47) dismantled the "altar of Eufrasius" and the original chancel.¹³⁹

2. *Ambo*¹⁴⁰

Several surviving fragments, nos. 63–66 (Figs. 118–21), help to establish that the basilica had the same type of ambo found in Ravenna in the mid to later sixth century. The relief work on these ambos consists of a grid pattern of many small square frames, each of which is inhabited by a creature of land or sea; typically, the same fish or animal appears all across a row.¹⁴¹ The ambos at Ravenna with this type of ornament took the form of a tower (*pyrgos*): a massive structure with a large circular podium and two flanking sets of stairs as its sides.¹⁴²

As for the Poreč examples, no. 63 differs somewhat from nos. 64–66. In the former the widest border between the two square panels carries a horizontal incision which is absent from the latter examples. In no. 63 the bird and cantharus fill only part of their frames, the relief is exceptionally low, and forms are flat, spindly, and lacking in sub-

¹³³ R. Polacco, *Sculture paleocristiane e altomedioevale di Torcello*, Collezioni e musei archeologici del Veneto (Treviso, 1976), 21, cat. no. 1, with illustration and bibliography; Braun, *Altar*, I, 147.

¹³⁴ See Farioli, "Ravenna," 232–33, who seems to suggest that altars imported from Constantinople created a preference for this type in Ravenna. For the examples from Ravenna, see P. Angiolini Martinelli, *Corpus della scultura paleocristiana bizantina ed altomedioevale di Ravenna* (G. Bovini, director), I. *Altari, amboni, cibori, cornici, plutei con figure di animali e con intrecci, transenne e frammenti vari* (Rome, 1968), 18–22, cat. nos. 2, 4–5, 7–8, 10, 12–13. Examples are also found at parish churches in the areas surrounding Ravenna; see M. Mazzotti, *Le pievi ravennati*, Quaderni di antichità cristiane, bizantine e altomedioevali, n.s. 4 (Ravenna, 1975), 85–89; for Pomposa, see M. Salmi, *L'abbazia di Pomposa* (Milan, 1966), 98, fig. 189; for S. Giorgio in Argenta, see G. Galassi, "L'architettura protoromanica nell'esercato," *FR*, Supp. 3 (1928), 32, fig. 7; and for S. Pietro in Bagnacavallo, see *ibid.*, 36, fig. 11.

¹³⁵ Angiolini Martinelli, *Corpus*, I, figs. 2–3, 11, 13.

¹³⁶ *Ibid.*, 118–22.

¹³⁷ Šonje, "Ranobizantska bazilika Sv. Agneze u Muntajani kod Poreča," *Jadranski zbornik* 10 (1978), 205, prilog 1, tab. 1.

¹³⁸ A sixth example is not marble but a pinkish limestone. No measurements are available for these colonnettes, and they are of uncertain date. Nos. 57–61 bear a close similarity to two further examples, both preserved at the Zavičajni Muzej Poreštine.

¹³⁹ On the 13th-century alterations in the basilica, see Terry, *Eufrasius Cathedral*, 12–14.

¹⁴⁰ On ambos in general, see H. Leclercq, "Ambon," *DACL* 1.1 (1907), cols. 1330–47 and C. Delvoye, "Ambo," *RBK* 1 (1966), 126–33.

¹⁴¹ Angiolini Martinelli, "Ambone ravennati," *FR* 93 (1966), 47–58, figs. 5–10; *idem*, *Corpus*, I, 25–31, figs. 21–28.

¹⁴² *Idem*, "Ambone," 46 ff.

stance. In the other fragments, by contrast, the animals fill the entire space of the square, the relief is higher, and the forms are more deeply cut and well defined. It is not easy to account for these differences. Simple wear over the centuries might account for some of the stylistic variations but not all. It is not impossible that more than one artisan carved the ambo, but it seems more likely that the fragment now in the chancel barrier came from an entirely different ambo or other kind of furnishing than did the three fragments.

A comparison of these small, rather meager ambo fragments at Poreč with the many ambos and ambo fragments in Ravenna is surprisingly instructive. At Ravenna two ambos survive almost fully intact (they lack side panels); both are dated. The earlier, that in the cathedral, is dated by an inscription to the episcopacy of Bishop Agnellus (557–570).¹⁴³ The ambo stands six squares tall and illustrates deer, peacocks, stags, birds, ducks, and fish. The borders consist of wavelike vine patterns. The later ambo, dated by an inscription to 596–597, is preserved in the Museo Arcivescovile, in the bishop's palace.¹⁴⁴ It stands five and a half panels high (the bottom panel is incomplete) and also illustrates deer, stags, peacocks, ducks, and fish. Simple rosettes and striated lines comprise its borders. The ambo of Agnellus is traditionally seen as the model for the later ambo, but various fragments in Ravenna attest to the existence of at least several other such ambos, some possibly dated to as late as the seventh and eighth centuries.¹⁴⁵

Whether the Poreč examples were locally produced following the Ravennate type or, as seems more likely, were actually imported from a workshop in Ravenna, they add testimony to both the wide currency of the type and the variety in its decorative elements. The examples at Poreč compare most favorably with the ambo of Agnellus and probably also date to the mid-sixth century. In both, the well-proportioned (relatively speaking) animals fit comfortably within their square frames. This is not true of the later Ravennate examples, where the animals are poorly proportioned, ill-defined, and sometimes barely manage to squeeze their extremities into their assigned squares. The Poreč fragments also demonstrate that the range

of imagery and diversity in border types in ambos associated with the workshops in Ravenna is somewhat larger than previously thought. None of the Ravenna fragments uses the multiframed border of the Poreč panels; none of the Ravennate furnishings illustrates two creatures in one square, as does the Zavičajni Muzej fragment (no. 65); the fragment in the chancel at Poreč, which seems to illustrate a bird pecking at the ground (or drinking?), may also be unique (no such depiction survives in Ravenna);¹⁴⁶ no Ravennate example illustrates an inanimate object, such as the cantharus at Poreč; finally, the Poreč examples add yet another border type to the substantial variety that survives in Ravenna. In evaluating these individual characteristics and their relationship to the material in Ravenna, we must bear in mind that only one example of this type of ambo survives there from the mid-sixth century. The Poreč examples, rather than representing a different version of ambo or different workshop, might best be seen as more evidence of the considerable diversity that characterized the workshop(s) that produce ambos like the Agnellus ambo.

3. *Sarcophagi*

Some of the panel fragments at Poreč derive from sarcophagi. The primary element used here to distinguish between chancel panels and sarcophagi is dimensions.¹⁴⁷ The Poreč chancel panels stand about 88 cm high; sarcophagi tend to be shorter, about 60–75 cm high. While the chancel panels vary in length, most are much shorter than 215 cm, the average length of a sarcophagus. Numbers 70 and 71 (Figs. 126–27) appear to have come from the same sarcophagus.¹⁴⁸ They now function as separate plaques imbedded into the wall above the main entry to the “canonica,” built in 1251 and now used as the rectory and parish office (Fig. 125). Numbers 70 and 71 provide the

¹⁴³ Ibid., 47–50. For a small fragment in Bologna, see P. Angiolini Martinelli, “Un frammento scultoreo poco noto nel chiostro maggiore di S. Stefano a Bologna,” *FR* 102 (1971), 257–62, fig. 1.

¹⁴⁴ Angiolini Martinelli, “Ambone,” 50–53.

¹⁴⁵ Idem, *Corpus*, I, figs. 21–23, 25, and “Ambone,” 53–61.

¹⁴⁶ One fragment in the Museo Nazionale in Ravenna (Angiolini Martinelli, *Corpus*, I, fig. 23) might conceivably illustrate a bird bending over. The representation is very awkwardly executed, and it is difficult to tell whether the pose was intended to depict action. If so, it is alone among the Ravennate examples. It might be possible to read the forms on no. 65 as the lower half of a bird (left) and the bottom of a plant or tree (right).

¹⁴⁷ Zucchini and Bucci, *Corpus*, II. On sarcophagi in Istria, see A. Šonje, “Starokršćanski sarkofagi u Istri,” *RAD: Jugoslavenske Akademije Znanosti i Umjetnosti* 381 (1978), 137–75.

¹⁴⁸ The sculpture plaques on the rectory have not been previously recognized as Early Byzantine spoils; see T. G. Jackson, *Dalmatia*, 330–32, figs. 110–12; von Eitelberger, “Die Domkirche,” 112, figs. 13–14; and M. Prelog, *Grad i spomenici* (Belgrade, 1957), 133–34.

best clue to the original arrangement of the three plaques that decorated the facade of the rectory (nos. 70–72). Each was taken from a colonnade sarcophagus, a type in which a series of shelled niches encloses various Early Christian symbols: crosses, animals, canthari, crowns, candlesticks, etc.¹⁴⁹ These two plaques correspond perfectly in terms of their size, the horizontal direction of the marble veins, the treatment of the edges, and the general format and style; there can be little doubt that they were from one sarcophagus. Number 72 (Fig. 128), which exhibits a vein pattern that runs in a diagonal rather than horizontal direction, could have come from another part of the sarcophagus or from an entirely different unit. Numbers 70 and 72 were both cut back later to carry inscriptions. Number 74 (Fig. 129) finds very close parallels, in terms of motif and technique, in two fragments in Ravenna, one in a private collection and one from S. Agata Maggiore.¹⁵⁰

4. Unidentified sculpture

One final note should be added regarding nos. 82–85 (Figs. 133–36). In spite of the fact that no. 82, a well-known piece around which I have grouped nos. 83–85, is usually identified as part of an ambo, the original function of all four pieces is uncertain.¹⁵¹ When faced with an Early Byzantine sculptural panel of triangular shape, one automatically imagines it as part of an ambo, because, in most ambo designs from the period, the sides of the ambo, the large panels facing the steps, consist of triangular panels.¹⁵² Nevertheless, several details in the manner in which nos. 82 and 85 are shaped and finished (nos. 83 and 84 being too fragmentary to assist in this aspect of the discussion) have led me to suspect that they may not have been part of an ambo at all. (1) nos. 82 and 85 do not appear to have belonged to the same furnishing (different styles of carving, border types, and motifs); however, they are both of similar triangular shapes and may have functioned in similar capacities. The dimensions of nos. 82 and 85 are such that if they did belong to an ambo, then they

must have been one of the small triangular panels that characteristically decorate the center of one of the large side panels facing the steps. A striking feature of the triangular shape of nos. 82 and 85, however, is that they have a horizontal emphasis. Put simply, they are short rather than tall. The central triangular panels in most examples (ambo side panels) from the period have a vertical emphasis; they are tall rather than short.¹⁵³ (2) Also with regard to shape, no. 82 is not a right-angle triangle, as one would expect of the central panel to the side of an ambo or even from the side of an ambo itself. The “upright” side of no. 82 is cut and finished at an angle of less than 45 degrees. I know of no ambo or fragment from an ambo that is similarly shaped. (3) Number 85 has a wide, flat border rather than the series of many profiled borders which are typical of the ambos from the period. (4) The preserved three sides of no. 82 are fully finished; there is no reason to believe that this triangular panel was ever cut away from a larger unit. We cannot be certain that nos. 82–85 did not belong to some unusual kind of ambo, but in light of the details noted above, I am reluctant to identify them positively as part of an ambo.¹⁵⁴

B. Catalogue

1. Altars

49a. “Altar of Eufrasius,” front panel (basilica, south of chancel enclosure; 72 × 101.5 × 12 cm; Figs. 104, 109). The dismantled components of the “altar of Eufrasius,” six of which are now stacked against the chancel enclosure and one of which is in the north apse, are here treated individually. The present condition of the altar components makes a detailed analysis of each impossible, although a preliminary analysis is offered (see above, note 131).

The front panel of the “altar of Eufrasius” portrays an architectural niche which contains the fenestella. Two columns support an arch that bears an inscription: “Famul(us) D(e)i Eufrasius antis(tes) temporib(us) suis ag(ens) an(num) XI a fondamen(tis) D(e)o iobant(e) s(an)c(t)e ael(esie) catholec(e) hunc loc(um) cond(idit).”¹⁵⁵ For a translation and discussion of this inscription, see Ap-

¹⁴⁹ Lawrence, *Sarcophagi*, 2, called them “arched trough” sarcophagi; see also Zucchini and Bucci, *Corpus*, II, figs. 17b–c, 28–30.

¹⁵⁰ Angiolini Martinelli, *Corpus*, I, 57–58, cat. nos. 76, 79.

¹⁵¹ See, e.g., Farioli, “Ravenna,” 216, fig. 11.

¹⁵² See examples in A. Grabar, *Sculptures byzantines de Constantinople* (IVe–Xe siècle), Bibliothèque archéologique et historique de l’Institut Français d’Archéologie d’Istanbul 17 (Paris, 1963), pls. xxxvi, xxxviii. See also E. Kourkoutidou Nikolaidou, “Les ambons paléochrétiens à Thessalonique et à Philippes,” *Corsi Rav* 31 (1984), 255–75.

¹⁵³ Strictly speaking, the panels preserved in ambos are not triangles. Their basically triangular shapes are blunted at one end, forming a quadrangle with one diagonal side.

¹⁵⁴ One other possible identification, although this is not without its own problems, would be as part of a three-part pediment crowning one side of a ciborium.

¹⁵⁵ Degraffi, *Inscriptiones Italiae*, pp. 44–45.

pendix 1 by Frank Trombley. He demonstrates that the Latin used at Parentium followed the same path of vulgarization noted at many other sites in the Mediterranean basin.

Two simple rosettes ornament the spandrels of the arch. A reverse shell fills the inside of the arch. A pedimented fenestella, flanked by two dolphins, stands between the columns. A Latin cross with flanking doves decorates the pediment. A knoblike form surmounts the peak of the "roof," much like the pinecone-shaped croterion (*arconicon*) which, according to Deichmann, was a universal sepulchral symbol.¹⁵⁶ Decorative pattern B articulates the sides of the panel.

The front panel has been cut so that it keys into the other components of the altar. The full length of each side of the panel is thickened to form a pier (ca. 12 cm square). In the assembled altar, these projections, decorated with pattern B, function as pilasters. A channel (ca. 3–4 cm wide) has been dug into the back of each pierlike projection. The channel runs the full length of the panel. Otherwise, the back is roughly finished. Three holes mark the top: a small square hole (ca. 2 cm) about 5 cm in from the edge, a larger hole (5 × 4 cm) in the center, and a filled-in depression at the other edge.

49b–c. Side panels (basilica, south of chancel enclosure; each 45 × 100 × 8 cm). On each of these two panels, one end has been thickened to form a square pier (ca. 12 cm). As with the front panel, the back faces of these pierlike projections have been channeled (ca. 3–4 cm wide). The other end of these panels has been cut so as to leave projecting a notch ca. 3 cm wide. These notches key into the channels on the front panel. Decorative pattern B decorates the pier faces that are opposite the channels.

49d. Back (basilica, south of chancel enclosure; 45 × 101 × 7 cm). The back of the altar is a simple panel of marble that has notches (ca. 3 cm) projecting the full length of each end.¹⁵⁷ These notches key into the channels dug into the pierlike projections of the side panels (49b and c).

49e. Base for altar chest(?) (basilica, south of chancel enclosure; 62 × 78 × 12–19 cm). Rather than forming a simple rectangle, this panel slopes

up at one end, forming a quadrangle about 7 cm deeper at one end than at the other. One face, the back, is very roughly finished. I was able to examine only part of the other face, the front. It is bordered with striations that are inset at the corners, forming a very thick cross shape. J. Braun reported that this was a cruciform depression for relics.¹⁵⁸ It is not clear to me if this cross form is simply a raised border or if indeed it represents a cavity for relics. A circular element of some kind marks the center; unfortunately I was not able to determine its exact format. W. Gerber, in his reconstruction drawing, indicated that this was a depression of ca. 10 cm in diameter and ca. 5 cm deep.

Number 49e is undoubtedly the panel that is attached to the base of the altar chest in the pre-1935 photograph of the ensemble taken when it stood in the baptistery (Fig. 104).¹⁵⁹ It is not clear whether the base formed part of the altar when it was moved to a position in the south apse of the basilica.¹⁶⁰ Neither is it clear whether this was the original base for the altar chest. Both its odd proportions and the fact that it would make the altar chest so tall seem irregular.

49f. Base for altar ensemble (basilica, north apse; 186 × 91 × 6.5 cm). The panel now used as a mensa in a simple modern altar in the north apse of the basilica appears to have been the original base for the entire ensemble. Four square depressions (12.5 cm) mark the four corners (11.5 cm in from the short side and 4.5 cm in from the long side). A large square marks the center of the panel. The reverse is roughly finished, and four crudely cut holes mark its corners. The panel was once broken into four pieces and later recomposed.

49g. Mensa(?) (basilica, south of chancel enclosure; 184 × 76 × 10.5 cm). One final panel may have been a mensa for the "altar of Eufрасius." The front face is carved in relief with a cross and a very shallow two-filet border. The back is smoothly finished. In 1981 the center of the back was fitted

¹⁵⁸Braun, *Altar*, 147; Pallas, *Monuments*, fig. 76; Mathews, *Early Churches*, figs. 56–57.

¹⁵⁹Much of the sculpture was housed in the baptistery prior to the restoration of the building in 1935 (Terry, *Eufрасius Cathedral*, 96–97, pl. 95). Other prerestoration photographs of the baptistery show the same situation; see several in the collection of the Soprintendenza per i Beni Ambientali Architettonici, Artistici e Storici del Friuli-Venezia Giulia.

¹⁶⁰See this arrangement in a photograph published by Molajoli, *La basilica*, fig. 75. If the base was used (the fact that it is stacked with the other components against the chancel barrier would seem to suggest as much), it must have been hidden by the wooden platform on which the altar chest rests in fig. 75.

¹⁵⁶Deichmann, *Ravenna*, II.1, 63.

¹⁵⁷Due to the condition of these components, I was able to examine only one end of this panel. For the altar to be assembled, both ends of the panel would have to be treated in this manner.

with two square plates of marble (19.5 cm and 8 cm), one inside the other, both flush with the surface. A small cross was inscribed onto the face of the inner plate. This arrangement apparently represents a modern relic enclosure. Sometime between 1981 and 1984, presumably because the panel had been broken, this relic enclosure was removed, leaving a quadrangular depression (ca. 29 × 20 cm) in its stead. The back is also marked by two holes (87 cm apart), placed not too far from the top edge. Shallow channels in the marble run from the top edge to the holes. The holes contain some metal. The top edge of the panel is very roughly finished.

It is not clear whether this panel could have been the original mensa. It is now some 15 cm too narrow to match no. 49f, the base for the ensemble, but it could have been cut back. The top is more roughly finished, and the back and three edges are more smoothly finished than one would expect of the original. The decoration on the front is another problem. The relief work appears to be original, but it is uncertain if such relief would have been standard across the face of a mensa.

50. Altar (baptistery, south wall; 48 × 54 × 8 cm; Fig. 111). The altar front bears a close similarity to no. 49, both stylistically and in use of imagery. It represents an architectural niche that encloses a reverse shell. Between the shell and the remains of a fenestella, two dolphins flank a cross. The top and side edges of the panel are finished; a single-filet border marks three sides. Beneath the dolphins are traces of a more elaborate border. The piece is clamped tightly to the wall, hiding the back from view.

The treatment of the bottom of the fragment reveals its function as a fenestella. The central section is completely and smoothly finished; directly behind it runs a finished ridge (to accommodate a transenna). The sides of the bottom edge, however, are clearly and unevenly broken away from the panel.

51. Altar (south courtyard; 29 × 14.5 × 9 cm; Fig. 112). Number 51 preserves part of an architectural niche: a base and part of a column. The left side appears to have been notched; a double-filet border runs along the right side. The reverse is roughly cut and undecorated.

52. Altar (south courtyard; 32 × 15.5 × 9 cm; Fig. 113). Number 52, a pendant to no. 51, preserves a base and part of a column. Less of the border survives in this fragment.

53. Altar(?) (baptistery, southwest wall; 60.7 × 40 × 6 cm; Fig. 114). Number 53 is carved on the front, sides, and back(?). A rectilinear segment (ca. 15 × 9 cm) has been extracted from the bottom left corner. Along the top of the plaque runs the inscription: “. . .] offisiisque piis dirigens precamina (Christo).”¹⁶¹ The inscription is surrounded on both sides by an abbreviated egg and dart motif,¹⁶² indicating that the width of the panel is nearly complete. Only a portion of the upper edge, along with the first part of the inscription, is missing. The left edge of the panel is carved in a curious manner. A raised, rounded rib extends the entire length of the edge. Evenly spaced sets of horizontal slashes mark the rib at regular intervals. This treatment (which may not be original) gives the panel the appearance, at least to the modern eye, of a bound book. The other edge is articulated with decorative pattern B. The edges of the panel are chipped, and the surface is marred. Mold from the dampness is overtaking the sides and bottom of the plaque.¹⁶³ The back appears to be carved, but is hidden from view.

54. Altar(?) (baptistery, southwest wall; 70 × 39 × 6 cm; Fig. 114). The shape of no. 54 is a mirror image to no. 53. The inscription on this piece, cut off at the upper edge, reads: “. . .] alma peten Theodorus corde clementi.”¹⁶⁴ An egg and dart border surrounds the inscription on two sides; the right edge of the panel is raised and decorated with evenly spaced sets of horizontal lines. The left edge has decorative pattern B and two holes that contain traces of metal (37 cm apart). The back appears to be carved.

55. Altar(?) (Zavičajni Muzej Poreštine, R13; 17 × 15 × 5.5 cm; Fig. 115). This fragment retains part of the egg and dart motif and the following inscription: “. . .]ac gregis decus ve[. . .]cunctis.”¹⁶⁵

56. Altar(?) (bishop's garden; 48 × 36.5 × 9.5 cm; Fig. 116). Number 56 is broken on all sides. One face is marked by a configuration of parallel lines that may represent two arms of a Greek cross.

57. Colonnnette (rectory, south facade, second window from west; Figs. 117, 125). In no. 57 the

¹⁶¹ Degrassi, *Inscriptiones Italiae*, pp. 44–45.

¹⁶² The decorative border is sufficiently generalized that it could qualify as either an egg and dart motif or as a bead and reel motif.

¹⁶³ This problem has attacked all the sculpture in the baptistery.

¹⁶⁴ Degrassi, *Inscriptiones Italiae*, pp. 44–45.

¹⁶⁵ *Ibid.*, 45.

colonnnette, base, and impost all appear to be marble. The capital is composed of four broad, unadorned leaves that rise from the necking band of the capital. These thick and full-bodied leaves are concave in profile. The leaf tips project strongly, functioning visually as volutes. A nearly identical capital is preserved at the Zavičajni Muzej Poreštine. Number 57's impost is damaged.

58. Colonnnette (rectory, south facade, third window from west). The capital, the same type as no. 57, is damaged. It has lost its leaf tips or "volutés," and the impost looks as if it may have been recut, but it is Proconnesian marble.

59. Colonnnette (rectory, south facade, fourth window from west). Although structurally similar to nos. 57 and 58, no. 59's capital is formed by four very simple and rather flat leaves. They do not rise directly from the necking band; rather they are connected to one another at a midpoint on the bell of the capital. The profile of the leaves is quite shallow, and the leaves project very slightly.

60. Colonnnette (rectory, south facade, fifth window from west). Number 60 is well preserved. Its capital is the same type as no. 57.

61. Colonnnette (rectory, south facade, sixth window from west). The colonnette is broken; the capital matches the type used in no. 59.

62a–d. Altar colonnettes (present location unknown; Fig. 104). Four colonnettes that were once housed in the baptistery with the "altar of Eufra-sius" have since disappeared. Presumably they were the four colonnettes that fit into the base (no. 49f) of the ensemble and held the mensa. In the photograph one observes that channels have been dug across the abacus of the capitals, probably for a later reuse.

2. Ambo

63. Ambo(?) (basilica, chancel enclosure, north side, fourth from east; 45 × 45 cm; Fig. 118). This fragment preserves parts of two squares, each with multiframed borders. The upper square illustrates a bird(?) leaning over and touching his beak to the ground. The lower depicts a simple cantharus. The relief is very shallow, the forms are flat, and the images are executed in a schematic manner.

64. Ambo (bishopric, staircase in apse; 45.5 × 42 × 6 cm; Fig. 119). A lamb with a processional cross occupies a square enclosed by multiframed borders.

65. Ambo (Zavičajni Muzej Poreštine, KA1; 41 × 31.6 cm; Fig. 120). This nearly square fragment, excavated at the north site in 1955, portrays a peacock and a duck. Its multiframed border matches that in no. 64.

66. Ambo (Zavičajni Muzej Poreštine; 30 × 31 × 6 cm; Fig. 121). Number 66 is nearly identical to no. 64, representing a lamb and a processional cross within a square, multiframed border.

3. Window transennae

67. Window transenna (in situ in bishopric, second floor, north wall, east side; ca. 80 × 138 cm; marble? Fig. 122). A nearly fully preserved window transenna closes a window on the second floor of the bishopric. The now blocked window is on the east end of the south wall of the main hall, what would have been the south facade of the original bishopric.¹⁶⁶ The transenna is divided into two parts by a horizontal bar. The lower consists of a diagonal grid superimposed over four circles. In the upper section, three vertical bars intersect the semicircles, and simple diagonal bars make the transition from the semicircles to the round arch of the outer frame.

68. Window transenna(?) (bishop's garden; 35 × 29 × 7 cm; Fig. 123). Just enough of no. 68 is preserved to establish that it was a symmetrically designed, perforated panel.

69. Window transenna(?) (bishop's garden; 19 × 27 × 6 cm; Fig. 124). Number 69 is a profiled fragment that is tentatively identified as part of a transenna.

4. Sarcophagi

70. Sarcophagus (rectory, south facade, west; 37.5 × 71.5 × 5.5 cm; Fig. 125).¹⁶⁷ Numbers 70–72 (Figs. 126–28) are plaques imbedded into the wall above the main entry to the rectory (Fig. 125). Each represents an architectural niche in which two colonnettes support an arch. Reverse shells occupy the inside of the arch. A profiled cornice surmounts each plaque. Number 70 occupies a posi-

¹⁶⁶Frey, "Neue Untersuchungen," 181, fig. 30. See also the transennae in situ at S. Maria Formosa in Pula and on display in the Arheološki Muzej in Pula. On window transennae in general, see H. G. Franz, "Transennae als Fensterverschluss: Ihre Entwicklung von der frühchristlichen bis zur islamischen Zeit," *IM* 8 (1958), 65–81. On the bishopric see Terry, *Eufra-sius Cathedral*, 101–29.

¹⁶⁷Dimensions of the plaques are given as follows: width × height × depth of niche.

tion above and to the left of the main entry. An inscription beneath the barely visible shell dates the building to 1251: ANN.DNI/M.C.C.L.I./INOC. VI III. ANN. FAC.TVM. E.HO/C. OPUS.¹⁶⁸ "This (building) was built in the year of God 1251, in the ninth year of the pontificate of Innocent." The sides of the panel reveal that it was cut from a larger unit; the line of the cut is uneven. The niche is cut back between 5 and 6 cm.

71. Sarcophagus (rectory, south facade, center; 71 × 35.5 × 5 cm; Fig. 127). Number 71 holds a position directly over the main door to the rectory. Its cornice is identical to that in no. 70, and its sides are also unevenly cut. A Latin cross occupies the center of the architectural niche.

72. Sarcophagus (rectory, south facade, east; 70.5 × 39.5 × 3.5 cm; Fig. 128). Imbedded in the wall above and to the right of the main entry, no. 72 bears an inscription:

PORTA. PATES/ ESTO. NULLI. CL/AUDARIS.
HONE/STO.
SITIS/SECURI. Q/UOD NO PAT/ET H. VIAFU/
RI.¹⁶⁹

Porta patens esto, nulli claudaris honesto.
Sitis securi quod non patet haec via furi.

Let this door lie open, may you be closed to no honest man.

Be certain that this way is not open to the thief.

Although a perfect visual pendant to no. 70, this fragment differs from both nos. 70 and 71 in several respects. The top cornice is deeper; the intercolumniation is wider (39 cm as opposed to 37.5 cm, the average of the two previous fragments); and the relief is slightly more three-dimensional, comprised of more rounded and strongly profiled forms.

73. Sarcophagus (atrium A4, fourth from east, upper; 254 × 62 × 7 cm; Fig. 67). This long panel features a chrismon in the center flanked by two images that appear to have been deliberately scratched away. A shallow border of two broad, sloping filets encloses the relief work, leaving wide, undecorated borders at both sides. The bottom left corner has been broken. The chrismon (ca. 39 cm) is carved in low relief; the edges are rounded

off. In place of the deeply carved, multiringed border used in many chrisma at Poreč, this example is simply inscribed with two circles. To judge by the shape of the areas hacked away (ca. 32 cm wide), crosses once flanked the chrismon.

74. Sarcophagus (atrium E2; 125 × 55 cm; Fig. 129). Number 74 illustrates two deer(?) flanking a cross which has been chiseled away; the outlines of the cross are clearly visible. A small piece of antler is preserved on the deer to the left. A simple raised border surrounds two sides of the panel. Its full height probably would not have exceeded 65 cm. The relief carving in this fragment is shallow and poorly defined; the forms are generalized and crudely carved.

5. Others

75. Threshold(?) (bishop's courtyard; 32 × 52 × 12 cm; Fig. 130). The front, convex surface of no. 75 has been polished and inscribed with the following:

FRANCISCO/ DE. MARCHIONIBUS. POLESINI/
EPISCOPO. PARENTINO/ SAPIENTIA. INTEL-
LECTUS. FORTITUDINE/ ANIMI. ET. PIETAS.
ET. CORDIS/ INSIGNI. PATRI. OPTIME. MER-
ITO/ COLLEGIUM. CANONICORUM/ M.P. AN.
MDCCCXIX.

Configurations preserved on the reverse suggest that no. 75 was originally part of a threshold.

76. Colonnade (basilica; 14 × 34.5 cm diam.). A small fragment from a colonnade is located under the north aisle of the basilica at the level of the fifth-century mosaic pavement (loosely stored on top of the mosaics). Its dimensions are too small for it to have been part of a pier-colonnade.

Unidentified sculpture

77 (bishop's garden; 14 × 26 × 10.5 cm). The very long end of this fragment is marked by a 5 cm wide notch.

78 (south courtyard; 180 × 22 cm). The long, profiled edge of no. 78 is raised at one end. It may be part of a stylobate or a plinth of some kind.

79 (bishop's garden; 27 × 24 × 20 cm; Fig. 131). Number 79 preserves the meeting of two very deeply profiled borders set at an angle of approximately 45 degrees to one another. The reverse has a rough surface. The very distinctive, strongly profiled moldings on these borders resemble a certain type of sculpture found at a num-

¹⁶⁸ Innocent's pontificate was 1243–54; the rectory was built in 1251. For earlier versions of the inscription, see von Eitelberger, "Die Domkirche," 112; T. G. Jackson, *Dalmatia*, 331; and Cossar, *Parentium*, 68.

¹⁶⁹ T. G. Jackson, *Dalmatia*, 331.

ber of sites particularly in the sixth century.¹⁷⁰ The depth of this fragment rules out its identification as a chancel panel.

80 (bishop's courtyard; $36 \times 33 \times 15$ cm; marble? Fig. 132). Number 80 is a large, concave-shaped fragment that is broken on all sides. Its shape might suggest that it belonged to an ambo.

81 (atrium A2, center, lower; $73 \times 126 \times 9$ cm; Fig. 103). A simple Latin cross decorates this stark panel. All four sides of the panel have perfectly straight edges. The lower edge is grooved. The panel appears to have been higher originally: the lower edge of the staff on the cross has been cut off. The cross itself is executed in reverse relief, with two deeply carved lines.

82 (baptistery, south wall; $84.5 \times 60 \times 8$ cm; Fig. 133). Number 82 is a triangular fragment broken into two pieces which are attached to the wall, one above the other. All three angles are less than right angles. The three sides are surrounded by a double-filet border. The panel represents a peacock standing before a small tree. The relief is low, but the peacock is well proportioned with strongly defined features.¹⁷¹

83 (bishop's garden; $27 \times 16 \times 8$ cm; Fig. 134). This small fragment bears a close similarity to no. 82. On one side it preserves the end of a peacock's tail and, above that, a double-filet border. The border appears to create a diagonal, but the fragment is too small to be certain. The reverse preserves part of what appears to be a vine rinceaux and a wide (ivy?) leaf. The shallow border runs down the center of the fragment, perpendicular to the border on the other side. It is not easy to visualize how these two sides could have functioned in unison, but there is nothing in the carving itself to suggest that both sides were not carved simultaneously. The peacock's tail on the front of no. 83 is a close match to no. 82.

84 (baptistery, on floor; $25.5 \times 33 \times 8$ cm; Fig. 135). One side of the fragment preserves a pea-

cock's tail. The other is smoothly finished but undecorated. The edges of the piece are evenly cut, probably the result of a later reuse. The type of peacock's tail and its method of articulation are closely related to nos. 82 and 83.

85 (*cella trichora*, forehall; $83 \times 49 \times 7$ cm; Fig. 136). Number 85 echoes the general shape of no. 82. A shallow but broad raised border frames part of a deer. Two sides of the border survive, enough to establish that one side was finished along a diagonal. The carving of the animal, with its well-proportioned and lively forms, is of high quality.

86 (Zavičajni Muzej Poreštine; $37 \times 55 \times 9.5$ cm; Fig. 137). The upper body and head of a deer and part of a deep, two-filet border are preserved in no. 86. The border, from the small area that survives, seems to run at a diagonal or along a curve.

87 Chancel panel(?) (Zavičajni Muzej Poreštine, KD 120; $23 \times 52 \times 8$ cm; Fig. 158). Although no decorative carving survives on this panel, it does preserve the Grado border and may therefore be related to several other examples (nos. 8–10, 25–26).

88 (bishop's garden; $24 \times 42 \times 7.5$ cm; Fig. 138). Number 88 preserves a shallow double-filet border on one side and, on the other, two holes. One edge is cut on a diagonal.

89 (baptistery, on floor; $49 \times 26 \times 9.5$ cm; Fig. 139). Both sides of the fragment are carved. The first has a double-filet border and traces of either vine scrolls or trailing ribbons. The shallow single-filet border, which marks the reverse, runs along the same line as the first.

90 (baptistery, on floor; $29.5 \times 41 \times 9$ cm). Number 90 forms a simple, undecorated panel cut in the form of a triangle. One side is smoothly finished; the other is roughly finished. The cuts are all relatively clean and even, representing a later reuse.

91 (bishop's garden; $23 \times 22 \times 2$ cm). Number 91 preserves a small section of a stepped or profiled border (cornice?).

92 (bishop's garden; $16 \times 42 \times 13$ cm). A profiled groove defines the long end of this fragment.

93 (bishop's garden; 240×18 cm; Fig. 140). The long side of this cylindrical fragment has a deep groove (6.5 cm tall with a ledge of 4 cm), perhaps reminiscent of a threshold or doorframe.

¹⁷⁰See examples at Philippi in Lemerle, *Phillipes*, pls. XI, LXXV; for examples at Ravenna, see Angiolini Martinelli, *Corpus*, I, fig. 19; for Thessaloniki, see Hoddinott, *Early Churches*, fig. 100 and pl. 56; for Istanbul, see Mathews, *Early Churches*, figs. 56–57; and for examples in the upper Adriatic, see F. Zuliani, *I marmi di San Marco*, *Alto Medioevo* 2 (Venice, 1970), 68, no. 38, and Polacco, *Scultura*, 29–30, nos. 8–9.

¹⁷¹Farioli, "Ravenna," 216, identifies this as part of an ambo and "opere sicuramente costantinopolitane." Neither its dimensions nor shape seem appropriate for an ambo, especially the type found so frequently in Ravenna.

Parallel striations channel the upper surface. The end of the fragment contains a curious mark: a five-pointed star inside of which, in low relief, an A-shaped form echoes the points of the star.

94 (present location unknown). This tiny fragment bears a lily flower. In 1982 it was located with a group of sculptures outside the north facade of the bishopric, in the west end of the bishop's garden.

95 (Zavičajni Muzej Poreštine, KA 25; 12 × 10 × 4.5 cm; Fig. 141). Šonje identified this fragment, found at the north site in 1960, as part of a transenna. It does not seem deep and large enough to have belonged to a window transenna; I would suggest that it functioned as part of an openwork chancel panel.¹⁷²

96 (bishop's courtyard; 59 × 32 × 8 cm; Fig. 142). Number 96 was obviously recarved in a convex shape in order to bear an inscription:

GASPARO DE NIGRIS/ VENETO/ EPISCOPO PARENTINO/ OB PLVRIMA CANONICIS COLLATA BENEFICIA/ IPSISQ. RESTITVTA ANTIQVA ORNAMENTA/ COLLEGIVM VNIVERSVM ADHVC VIVENTI/ GRATI ANIMI MONVMENTVM / POSVIT/ ANNO SALVTIS MDCCLV.¹⁷³

The reverse is roughly finished.

97 (bishop's garden; 59 × 32 × 9 cm; Fig. 143). A pendant in form and finish to no. 96, this plaque bears the inscription:

IOANNI BAPTISTAE DE IVDICE/ EPISCOPO PARENTINO/ HVIVS CATHEDRALIS CAPITVLI/ RESTITVTORI ET REPARATORI/ QVI DECIMAS AB INGLVVIE/ ILLYRICORVM MACEDONVMQ. ERIPVIT/ DIGNITATES ET CANONICI/ IN GRATITVDINIS SIGNVM/ POSVERE MDCCL.

98 (south courtyard; 39 × 60 × 7 cm). Number 98 is a simple, undecorated panel of Proconnesian marble. The mortar(?) attached to one face of the panel suggests that it was used as wall revetting or floor paving.

99 (south courtyard; 53 × 37 × 7 cm). Number 99 is similar to no. 98 and appears to have had the same fate.

100a (atrium D2; 160.5 × 64 cm; Fig. 144). Both nos. 100a and 100b are limestone, and it is uncertain whether either decorated the Eufasian

complex. They are included in the catalogue because they bear a close relationship to a group of Early Byzantine sculptures from Grado (see below, pp. 57 f).

Number 100a is recomposed from three fragments. A grooved cross occupies the center of the panel; lilies rise from the base of the cross, and massive peacocks flank the central scene. A smaller bird (dove?) perches on the lone plumage of each peacock.

100b (atrium D2; 42 × 79 cm; Fig. 145). This panel portrays a scene similar to that on no. 100a. About a quarter of the original panel survives: one arm of a grooved cross, lilies sprouting from the base of the cross, and the upper torso of a peacock. The relatively short dimensions of both no. 100a and 100b may suggest that they were part of a sarcophagus.

V. CATHEDRA AND SYNTHRONON

A. Discussion

A synthronon or semicircular bench for the clergy surrounds the lower apse wall in the basilica (Fig. 146). An elevated episcopal throne, or cathedra (Figs. 146–50), marks its center.¹⁷⁴ The cathedra itself and the decorated end panels of the synthronon, the dolphin panels, are well-crafted sculptures of very good quality. At the same time, it is also clear that these furnishings were assembled and installed with less than optimal materials. The benches of the synthronon are made from numerous odd-sized panels of marble, many of which are very small pieces. Similarly, the back of the cathedra is fitted to its seat by means of a strip of tiny pieces of marble.

The dolphin end panels of the synthronon deserve special consideration (Figs. 151–52). I know of no exact contemporary counterpart. Examples of similar panels used in a synthronon (or perhaps, in a chair or throne) do, however, survive from earlier and later periods. On a limestone Roman example from the Museo Civico in Concordia, the side of a chair, a dolphin is carved out of the top of the arm. It is displayed in a room dedicated to finds from a Roman necropolis and identified as a funerary seat.¹⁷⁵ Two examples of limestone dol-

¹⁷⁴H. Leclercq, "Chaire épiscopale," *DACL* 3.1 (1914), 19–21. Errard and Gayet published good drawings of the cathedra; see *L'art*, pl. xxvii.

¹⁷⁵P. Croce da Villa et al., *La via Annia memoria e presente: Itinerari del Veneto orientale*, *Itinerari de storia e arte* 4 (Venice, 1984), 70, fig. 84. The text (p. 70) notes that the example from

¹⁷²Generally, it may be related to grillwork transennae at Ravenna; see Angiolini Martinelli, *Corpus*, I, 72–76, figs. 120–30.

¹⁷³Negri, "Memorie storiche," 130.

phin panels are exhibited in the courtyard of the Museo Archeologico in Aquileia (Figs. 153a–b).¹⁷⁶ The first is quite similar to the Concordia example in that it retains a horizontal channel for the insertion of a seat. The manner in which the dolphins are carved, however, is different. In the example from Concordia, the figure of the dolphin was simply “added” to the arm of the chair, as a sculptural element decorating the top of the arm. In the first example from Aquileia, the arm and part of the side of the chair are profiled in the form of a dolphin: the shape of the mammal is used to define the shape of the arm.

The second example from Aquileia is extraordinary in several respects. First, both of its side panels are preserved. Second, relatively speaking, these panels belonged to a very large piece of furniture. Each panel measures 96 cm in height, 125 cm in length, and 20 cm in depth. The previous example from Aquileia, similar in size to all the other examples, measures 70 cm in height, 43 cm in length and 14 cm in depth. Finally, the large panels from Aquileia are also distinguished in terms of design and functional cuttings. The shape of the dolphin is here fully integrated with the shape of the arm panel of the chair. Each of these panels (and, in this respect, they most closely match the synthronon ends at the EufRASiana) consists of a right-angle triangle, the long, diagonal side of which is deeply profiled as the curving back of a dolphin. The functional cuttings of the panels at Aquileia indicate that they served a very low chair or, as they have been reconstructed in the museum, a long bench. A large, roughly square area (a shape suggestive of a bench) was extracted from the inside of the right angle formed by the two straight sides of each panel. The very detailed and robust dolphins in this pair are carved more naturalistically than either of the two previous examples.

In a final example, side panels with dolphins carved on the arms decorate the synthronon ends at S. Apollinare in Classe in Ravenna. One of the

panels is inscribed with the name of Archbishop Damianus (693–709) and presumably dates to that period. It is uncertain whether they originally functioned as they do today.¹⁷⁷ In terms of design and dimensions, the Ravennate example is most similar to the panel from Concordia and the first example from Aquileia. All the foregoing dolphin panels would seem to suggest that the phenomenon of dolphins used to decorate or form the sides of chairs, thrones, or benches enjoyed a long currency in the upper Adriatic. I am aware of no examples outside of this area.

One final note about the cathedra is in order. The cathedra at the EufRASiana appears to be nearly identical to that at S. Vitale in Ravenna.¹⁷⁸ The decorated or articulated panels at Poreč exhibit a one-to-one correspondence to those at Ravenna; only the vertical panel of the seat at S. Vitale, embellished with an inscribed lozenge (similar to those along the face of the synthronon at S. Vitale) fails to appear at the EufRASiana. Both cathedras are constructed in the same way: the back of the throne is set between its sides; the throne is imbedded into the apse wall; and the steps are faced with triangular panels of marble, panels that constitute a continuation of the sides of the throne. The cathedra at the EufRASiana may have served as a model for the restoration/fabrication of that at S. Vitale. A recently published note from the restoration records of C. Ricci would seem to suggest that S. Vitale's cathedra, inscribed with the date 1904, was not restored but rather built from scratch. Document no. 327, a letter from D. Maioli to C. Ricci, dated 18 October 1903, concerned “inviate i disegni per la cattedra dell'abside della chiesa di San Vitale.”¹⁷⁹

B. Catalogue

Synthronon. The synthronon (Figs. 146, 151–52) today consists of two tiers: the lower functions

Concordia is similar to another from Altino. I have visited the site and museum at Altino and made inquiries with the staff, but there appears to be no comparable example at that site.

¹⁷⁶One recent publication dates Fig. 153a to the 1st century and suggests that these panels functioned in a theater; see G. Pugliese Carratelli (director) and B. Forlati Tamaro et al., eds., *Da Aquileia a Venezia: Una mediazione tra l'Europa e l'Oriente dal II secolo a.C. al VI secolo d.C.* (Milano, 1980), 580, fig. 517. Fig. 153b, the other example from Aquileia, is, to my knowledge, unpublished. It measures 70 cm high × 43 long × 14 deep. The channel grooved to accept a seat panel is 10 × 4 cm.

¹⁷⁷Deichmann, *Ravenna*, II.2, 235; E. Russo, “L'ambone di S. Maria Misericordia de Ancona,” *Atti e memorie, Deputazione di storia patria per le provincie delle Marche* 86 (1981), 476–78, figs. 16–17; and M. Mazzotti, *La basilica di Sant'Apollinare in Classe*, *Studi di antichità cristiana* 21 (Vatican City, 1954), 220–21, figs. 82–83.

¹⁷⁸The date inscribed on the side of the cathedra is 1904 (AD.M.D.CCCC.IIIII), presumably when the synthronon was restored and the cathedra put together (see note 179 below). Regarding the 1929–32 restoration, see Deichmann, *Ravenna*, II.2, 60, and for the structural history of the building in general, 49–59.

¹⁷⁹M. Dezzi Bardeschi, ed., *Ravenna: La biblioteca Classense, I: La città, la cultura, la fabbrica* (Bologna, 1982), 223.

as a step and the upper as a seat. Its back, composed of simple revetting, is imbedded into the apse wall. Its two dolphin panels are among the most striking sculptural features at the complex. The graceful upper lines of the dolphins provide a curving profile for each side panel. Simple but nicely executed carving in low relief supplies details such as the upper tail fins and a flipper. The synthronon remains in its original position, altered only by the elevation of the apse floor by a thirteenth-century bishop (see below, note 230). The raised floor also projected ca. 189 cm to the west of the dolphin panels, that is, out into the area of the chancel. The floor was not, however, as broad as the apse; approximately 20 cm of the outside of each dolphin panel was left visible.

An examination of the western ends of the synthronon helps to clarify the original arrangement of that feature. The south panel is particularly instructive in this regard (Fig. 152). A movable floorboard directly to the west of the panel may be lifted to reveal ca. 19.5 cm of the south panel which was buried when the floor of the apse was raised. Under the present floor level, the south panel extends horizontally for ca. 26 cm. It then drops vertically for 19.5 cm. This extension of the lower end of the panel, I would suggest, represents an original third step or level of the synthronon. The horizontal "top" edge of this third and lowest tier may be followed all along the lower edge of the visible synthronon, where it functions visually as a "border" around the floor designs. From this evidence, it would seem that the floor level was raised to a point exactly even with the top edge of the lowest step of the synthronon.

Raising the floorboard in front of the south dolphin panel also reveals a bit more sculptural detail on the south end panel. The dolphin's very pronounced mouth, which once must have considerably enlivened the synthronon, forms part of the horizontal extension of the panel. Additional relief work (two curved lines) appears just below the mouth. The end panel rests on a base ca. 21 cm thick which appears to be part of a podium supporting the synthronon. The inside east face of the south dolphin panel is distinguished by a line of gouges that runs along the vertical line of the upright panels forming the seat. These may be traces of grooves cut into the dolphin panel in order to fit it into the synthronon. In addition, a small heart-shaped incision marks the lower end of the inside of the panel. The north dolphin panel is firmly imbedded into the current apse floor; none

of its concealed portion is accessible. The lower northern end of the panel rests on a base of brick and stone 23 cm high. The upper half of this dolphin panel was once broken horizontally into two pieces; the two are now reattached. In 1982 the panel was pulling free from the synthronon, and the bond was strengthened with an application of mortar, traces of which stretch along the joint.

To describe the present synthronon in greater detail, it is composed of two tiers and a "back," a series of panels that actually form the lowest zone of the apse wall. The lower tier or step consists of what appear to be solid blocks of marble (ca. 19 cm high \times ca. 25 cm wide). The twenty-two blocks range from 35 cm to 1.02 cm in length. A narrow strip made up of much smaller pieces of marble forms the inside edge of the tier, the part that joins the lower tier to the upright panel of the higher tier. These small pieces vary in length between 2.5 and 12 cm. To judge by its size and formation, this tier (originally the upper of two similarly sized tiers) was conceived of as a step and not as a tier equal to that above it.

Twenty-four larger panels form the vertical plane of the upper tier (ca. 40 cm high \times 90 cm long), creating the support for the seat. The forty-two horizontal slabs forming the seat proper range in thickness between 4 and 7 cm. The individual dimensions (length and width), as well as shapes (rectangular, trapezoidal), vary considerably. Some of the pieces were cut more broadly at the end near the wall, taking into account the curve of the apse; however, this practice was not applied uniformly. The back of the synthronon consists of two parts. Numerous small slabs of marble (the sizes vary greatly) form a short, lower strip. The second and main part of the back is produced with twenty-two much larger slabs (ca. 50 \times 50 cm). A projecting marble molding, semicircular in section, separates the back of the synthronon from the *opus sectile*.

To summarize, then, the synthronon was probably originally three-tiered: made up of two small steps and one high seat. It was surmounted by a marble back of plain revetment panels, and two end panels in the shape of dolphins finished its western sides. Blocks of marble formed the two steps; horizontal and vertical slabs made up the seat and the back. From a vantage point in the nave, the synthronon takes the appearance of a homogeneous two-level bench. Close analysis discloses the synthronon as a composite of numerous and usually varied sizes of blocks and panels of

marble. The rings of small slabs at the base of the back and along the inner edge of the step would seem to indicate marble supplies were less than abundant. Similarly, the slabs forming the seat of the main tier were not very carefully planned and vary widely in size. Most telling is the fact that only some of the pieces used near the sharpest point in the curve of the apse were cut in the shape of trapezoids, easing the bench into the curve. Other pieces in the same area form simple rectangles. No discernible or consistent pattern exists. It would seem from these few small clues that the marble workers who built the synthronon operated with limited materials and sometimes had to piece together from what was at hand.

Cathedral. The cathedral (Figs. 146–50) marks the highest accessible point in the basilica, forming, in at least one sense, a focus of the long processional space leading up to the apse. The chair rises 1.3 m above the present apse floor, about 65 cm above the level of the seat of the synthronon. The five steps leading up to the throne are faced with large triangular panels, dramatizing the elevation of the chair. A continuation of these panels constitutes the sides of the throne.

Each full panel (the sides plus the facings to the steps) consists of four separate slabs of marble. Both the north and south panels are constructed in the same manner, but the dimensions of the individual components vary somewhat. The largest piece of marble in each panel comprises the side of the throne and extends as far as the fourth step from the bottom. The shape of the side of the throne—a vertical rectangle whose concave upper edge forms an armrest—is articulated by a narrow, profiled border that echoes its shape. Finally, seven rounded bosses enliven the narrow western edge of each side of the throne.

The second main piece, a triangle, faces the lower four steps. The upper edge of this slab is highlighted with double striations. A third piece, between the two already described, joins the cathedral to the lower tier of the synthronon. At that point the transition is aided by the fourth element, a narrow slab of marble.

Each step of the throne is a solid block of marble. The four lower steps each measure ca. 15 cm high by ca. 28 cm wide. The uppermost step is ca. 33 cm wide. The seat itself consists of two panels. The front is formed by a slab 33 cm high. The seat proper is a massive slab 15 cm high and 43 cm wide. The back of the throne (75 cm high × 77 cm wide), distinguished by a wide, double-filet border,

does not rest directly on the seat but is joined to it by a 5 cm high strip of small pieces of marble and a 3 cm thick mortar bed. The back is set between the arms, and, except for a protruding 1.5 cm, it is imbedded into the apse wall.

The change in apse elevation that affected the synthronon also buried part of the cathedral. A trapdoor at the foot of the cathedral provides access to a series of subterranean passages created during excavations in the nineteenth and twentieth centuries. Judging by the ca. 20 cm change in level in the apse, one would expect that more than one step had been buried (ca. 15 cm each). Only one step is revealed beneath the trapdoor; any additional extension of the steps must have been destroyed during the excavations and construction of the substructures needed to support the underground passage. An examination of the underside of the steps reveals that at least one of the blocks used for the steps is a profiled spoil, reused from a previous function.

CONCLUSION

J. B. Ward-Perkins' pioneering study of quarrying and the marble trade in the Roman and late antique periods has reshaped our understanding of the processes by means of which marble sculpture was produced and distributed throughout the empire.¹⁸⁰ The components of the marble trade—sophisticated commercial organization, mass production, prefabrication—now constitute familiar and fairly well defined concepts in our vocabulary on Early Christian architecture and sculpture. The idea that certain types of marble sculpture, such as sarcophagi and capitals, were roughed out and given preliminary shaping at the quarry is by now generally accepted.

Nevertheless, the various procedures and practices involved in quarrying and trading sculpture were complicated, as a review of some of Ward-

¹⁸⁰J. B. Ward-Perkins, "The Shrine of St. Menas in the Mar-yût," *PBSR* 17 (1949), 60–71; "Tripolitania and the Marble Trade," *JRS* 41 (1951), 89–104; "Roman Garland Sarcophagi from the Quarries of the Proconnesus," *Report of the Smithsonian Institution* (1957), 455–67; "Il commercio dei sarcophagi di marmo fra Grecia e Italia settentrionale," *Atti del I Congresso internazionale di archeologia dell'Italia settentrionale* (Torino, 1963), 119–24; "Quarries and Stoneworking in the Early Middle Ages: The Heritage of the Ancient World," *Artigianato e tecnica nella società dell'alto medioevo occidentale*, II (Spoleto, 1971), 527–71; "Quarrying in Antiquity: Technology, Tradition and Social Change," *ProcBrAc* 57 (1971), 137–58; and "Dalmatia and the Marble Trade," *Disputationes salonienses* (Split, 1975), 38–44. See also the bibliography on marble trade in Betsch, *History*, xxiv–xxv.

Perkins' general conclusions demonstrates. The evidence he compiled indicates that from the second century on, sarcophagi, columns, and capitals were substantially shaped and carved at the quarry.¹⁸¹ In the case of the sarcophagi in particular, the design elements were also pretty well mapped out during this initial period. Other evidence shows that, along with the marbles, the quarries often dispatched stonecutters who could either provide the finishing touches on site or train artisans in provincial workshops or stockyards.¹⁸² In some cases, as Ward-Perkins noted, columns and chancel panels could be shipped ready-made.¹⁸³ Finally, stones were sometimes quarried in bulk and stored at the quarry sites or in the marble yards of the provinces to which they had been shipped.¹⁸⁴

Other recent studies emphasize the variation in these practices. N. Asgari has discovered evidence that not only the sarcophagi but also Early Byzantine capitals (and statues) were shipped in a roughed-out quarry state, to be completed at local workshops.¹⁸⁵ Betsch's study of the late antique capital in Constantinople established three separate phases in the manufacture of capitals.¹⁸⁶ Extraction and roughing out took place at the quarry. The capitals were then shipped to marble yards at nearby Constantinople (or the building site) where stonecutters incised decorative patterns on the external surfaces. The final stage of finishing, the drilling and undercutting, occurred at the building site itself. Betsch further stressed the intricacy of the system, specifying several options open to a foreigner buying capitals in Constantinople. The agent might purchase a partially finished capital, or he might buy a roughly blocked out capital directly from the quarry.

Yet another variation, the exportation of a complete and prefabricated set of architectural sculpture and furnishings for an Early Byzantine church, has been vividly illustrated by the dramatic discovery of the shipwreck off Marzamemi.¹⁸⁷ The

ship carrying the material, bound perhaps for a Justinianic church in North Africa, sank off the coast of Sicily, near Syracuse.

The notion of mass production and importation of marble sculpture is now firmly rooted in our general assumptions about the period. Cyril Mango summarized these: "Materials could be ordered in a standard size, and any moderately experienced master builder could supervise construction. In short, basilicas were mass produced, and we all know the practical advantages of mass production . . . for not only the raw materials, but also the finished product were often supplied from one center. We are particularly well informed concerning the diffusion of capitals: many of these were quarried on the Island of Proconnesus, shipped in a roughed-out condition, and presumably accompanied by a specialized sculptor who would finish the job on the spot."¹⁸⁸ Such generalizations are naturally applied to most sites with a large body of Proconnesian sculpture, and the Eufasian is no exception. R. Krautheimer, in a brief discussion of Poreč, wrote that "the capitals—composite, pyramidal or in two zones with protomai—were probably imported from Constantinople."¹⁸⁹ Similarly, G. Cuscito commented that "è probabile che colonne e capitelli siano stati importati dalle officine del Proconneso, come è sicuramente attestato per alcune basiliche ravennati coeve."¹⁹⁰ Šonje argued that the Poreč capitals had been imported from the Proconnesus in a completely finished state.¹⁹¹

The present study raises the question of whether these assumptions are entirely accurate. Indeed, as a well-funded but still rather ordinary project, the Eufasian has provided an excellent setting for a case study. The site preserves a relatively large and nearly complete set of architectural sculpture and furnishings which, we may reasonably assume, were assembled at approximately the same time for one specific project. A summary review of the variety, execution, and style of the Poreč sculpture yields some interesting results, findings that conform only in part to the general findings of Ward-Perkins and others discussed above.

I have examined the different groups of sculpture at Poreč separately. The more utilitarian architectural elements—columns, bases, imposts, cappings—present the most homogeneous profile.

¹⁸¹ Ward-Perkins, "Quarrying," 146–47; "Quarries and Stoneworking," 536–37; "Il commercio," 120, 123; and "Dalmatia," 42.

¹⁸² Ward-Perkins, "Tripolitania," 89–104.

¹⁸³ *Ibid.*, 89–103.

¹⁸⁴ Ward-Perkins, "Dalmatia," 39.

¹⁸⁵ N. Asgari, "Roman and Early Byzantine Marble Quarries of the Proconnesus," *Xth International Congress of Classical Archaeology, Papers, Ankara-Izmir, 1973* (Ankara, 1978), 479–80.

¹⁸⁶ Betsch, *History*, 119–33.

¹⁸⁷ G. Kapitän, "The Church Wreck off Marzamemi," *Archaeology* 22 (1969), 122–33; *idem*, "Elementi architettonici per una basilica dal relitto navale del VI secolo di Marzamemi (Siracusa)," *CorsiRav* 27 (1980), 71–136.

¹⁸⁸ C. Mango, *Byzantine Architecture* (New York, 1976), 70.

¹⁸⁹ Krautheimer, *Early Christian*, 293.

¹⁹⁰ Cuscito, *Parenzo*, 87.

¹⁹¹ Šonje, "I capitelli" (above, note 4).

These components could possibly have been ordered as units, or at least acquired from a relatively large stock.

Other architectural elements, however, appear to have been assembled from less than complete series. The capitals and pier-colonnettes, I would argue, fall into this category. The capitals, it should be noted, are quite close in size, differing not much more than 10 cm in height and diameter. While such congruity is surely not accidental, and presumes selection, nevertheless the stock available to Eufrasius seems to have been far more restricted than that available to the builders of an imperially funded monument, such as S. Vitale. Although the fact that some duplicates are matched in pairs in the nave arcade partially disguises the heterogeneity of the capitals, no less than twelve different types appear in the basilica and atrium alone. In addition to the miscellany in type, individual capitals also exhibit variations in minor elements of design or motif and stages of refinement. Similarly the pier-colonnettes fall into several groups, differing in capital type and decorative pattern. This marked heterogeneity in capitals and pier-colonnettes is one of the most striking characteristics of the Poreč sculpture ensemble.

The columns, bases, and other such elements could conceivably have been something approaching a "standard order," and it is even possible—especially since the capitals are small in size for their shafts—that they represent a different source. As for the capitals and pier-colonnettes, it would seem more likely that this less homogeneous assortment, differing in date, design, functional type, as well as in stages of refinement, was chosen from a less than abundant supply, perhaps general stock in a marble yard or workshop store yard. Considering these architectural sculptures at Poreč as a group, then, it would seem improbable that they were ordered and shipped directly from the quarries in the Sea of Marmora or even from the marble yards of Constantinople. A far more probable source would have been an intermediary workshop, stockyard, or distribution center.

Ravenna is the obvious candidate for this role.¹⁹² In almost every category (ambo, cathedra, altar, capitals, columns, doors), the sculptures at Poreč have their most immediate parallels with sculpture at Ravenna. The capitals, as we know from the work of Ward-Perkins and others, might well have

been imported into Ravenna, finished there, and then stockpiled. The fact that many of the acanthus leaf tips from the composite capitals at Poreč are broken might suggest that they were transported in a finished state. At the same time, the inconsistency in stages of finishing among many of the capitals renders the hypothesis of quarry workers accompanying the marbles to Poreč rather untenable. The Greek mason's marks on the pier-colonnettes and columns, usually cited as evidence of importation from the Proconnesian quarries, need not imply direct importation. It is uncertain at what point the marks were applied. The sculpture could have been signed at the quarry, in the Constantinopolitan stockyards, or even by Greek workers who could have been employed in Ravenna.¹⁹³ The composite evidence of the architectural sculpture and the pier-colonnettes suggests that the immediate source of the material may have been Ravenna and not the Proconnesian quarries of Constantinople.

Another group of sculptures at Poreč—what one might call liturgical sculptures—has provided evidence that both strengthens the identification of Ravenna as an immediate source and also suggests an even broader role for Ravennate sculptural activity. The extent and range of activity of sculpture workshops in Ravenna that produced furnishings is problematic.¹⁹⁴ It would seem, however, that the existence of recognizably "Ravennate" types of furnishings, such as altars and ambos, might argue that in addition to importing sculpture from Constantinople, Ravenna itself possessed active workshops that turned out quality sculpture. The material at Poreč would support such a hypothesis. The altars, ambo fragments, and cathedra all have nearly identical counterparts in Ravenna. The altar front at Torcello, a twin to that at Poreč, helps to establish the currency of this type in the upper Adriatic. The ambo fragments at Poreč match a specifically "Ravennate" type of ambo in which gridded patterns contain a variety of creatures. Ravenna claims numerous examples of this particular type of ambo, but it does not seem to have been widely dispersed elsewhere.

A final selection of sculptures from Poreč—largely chancel panels—suggests an additional arena(s) of activity: a local and/or regional workshop(s). A regionally based enterprise may have been responsible for some nine examples from Po-

¹⁹² Ward-Perkins, "Quarrying," 146; idem, "Il commercio," 119–24. Deichmann, in *Ravenna*, II.2, 111, noted that the capitals in the presbytery gallery of S. Vitale came from the same workshop as the similar examples at Poreč (see no. 1 especially).

¹⁹³ See also Deichmann, *Ravenna*, II.2, 226–29. Tavano hinted at this relationship; see "Sculptura," 72.

¹⁹⁴ Most recently, see Farioli, "Ravenna," 205–54.

reč (nos. 8–11, 25–26, 87, 100a–b), which are closely related to a sizable group of sculptures from Grado, an island site near Aquileia and a major point of comparison for the Early Byzantine antiquities of Istria. The hundreds of Early Byzantine marble sculpture fragments and the considerable number of nearly fully preserved sculptures from Grado may be divided into two major groups.¹⁹⁵ A very general date for the first group is suggested by a monogram of Bishop Probinus (ca. 569–571) preserved on one of its panels. Insufficient evidence survives to date the second group or to establish a clear chronological relationship between them, but they do not appear to have been exactly contemporaneous. Each group exhibits specific and distinguishing stylistic, thematic, and technical characteristics in common. The localization of these features in or near Grado may indicate that both groups were produced by a local/regional workshop(s).

At Poreč nos. 8–10, 11(?), 25–26, and 87 bear the “Grado border,” one of the major distinguishing traits of the second group at Grado. This distinctive tripartite border, illustrated here by Figure 156, a sculpture fragment from Grado, consists of three elements that appear in section as follows: the central filet forms a trapezoid; the two flanking filets are identical, forming triangles with one very long, sloping side (a ca. 45 degree angle) and one short side that drops off at an angle of just over 90 degrees.¹⁹⁶ Both triangular filets slope up toward the interior of the panel. Each of the three elements rises to the same height. The execution and application of this border in the second group of sculpture at Grado is rigidly consistent. Speaking in terms of sculpture from this general period in the upper Adriatic, the Grado border appears only at Grado and in these few examples from Poreč.¹⁹⁷

A number of the characteristics that define the other group of sculptures from Grado, the first group, represented here by Figure 157, appear in nos. 100a and 100b from Poreč: the combination of peacocks and doves adoring a cross, the corpulent form of the birds, the use of multiple V-shaped incisions to define the birds’ plumage (not used in Fig. 157, but seen in other sculptures from

Grado), the grooved cross, and the wide, flat, unadorned border.¹⁹⁸

The fact that both groups from Grado have counterparts at Poreč may suggest that regional workshops were active or influential at more than one point in time in the upper Adriatic in the Early Byzantine period.¹⁹⁹ Unfortunately the examples from Poreč provide limited help in dating. The marble sculptures at Poreč with the Grado border may be associated with the Eufasian complex, which gives a mid-century context for that use of the Grado border. Thematically and stylistically, however, the panels from Poreč are not identical to any of the Gradian examples. Therefore, one hesitates to assign a specifically Eufasian date to the first group of Gradian sculpture.

Conversely, while we do not know the date or functional context of nos. 100a and 100b from Poreč, it is clear that these panels bear no material, stylistic, or thematic kinship to any of the sculpture linked to the Eufasian complex. It would be inadvisable, then, to assign the second group of sculpture from Grado, the group to which nos. 100a and 100b are similar, a Eufasian date.

In addition to the activity or influence of regional or local workshop(s) hypothesized here, or perhaps in conjunction with such efforts, it would appear that some sculptures at Poreč were produced locally, on site.²⁰⁰ Several of the chancel panels with very simple designs—crosses and chrisma—are very clumsily and awkwardly executed (nos. 4 and 8). Furthermore, as was noted previously, a particular technique of carving chrisma on the panels at Poreč appears to have been unique to that group alone (nos. 1–2, 4, 8). The source of material used by this proposed local workshop remains a mystery. The panels could have come from Ravenna stockyards uncarved or even in a roughed-out state. It is also possible that the slabs were procured at a local building site or reused from a previous form. Local masons or stonecutters were also probably responsible for the application of monograms of Eufasius to various sculptural members (doors and imposts) and for providing the “altar of Eufasius” and colonnette no. 38 with inscriptions.

¹⁹⁵ On the Grado sculpture, see A. Terry, “The Early Byzantine Sculpture at Grado,” *Gesta* 26.2 (1987), 93–112. See also above, note 94.

¹⁹⁶ The fragment (inventory no. 260144) is displayed in the lapidarium attached to the cathedral of S. Eufemia at Grado.

¹⁹⁷ I have examined Early Byzantine sculpture in Ravenna, Venice, Torcello, Concordia, Portogruaro, Aquileia, Grado, Trieste, and Pula (Yugoslavia).

¹⁹⁸ Fig. 157 constitutes the south side of the west face of the chancel barrier in S. Maria delle Grazie in Grado.

¹⁹⁹ Certain sculptures that may be related are also preserved at Trieste; see above, note 195.

²⁰⁰ For example, no. 8, which bears the Grado border (and therefore might be associated with that regional workshop[s], also exhibits the distinctive technique of carving the chrisma.

The accumulated evidence from the EufRASIANA marbles presents a complex profile. It is unlikely that EufRASius' cathedral was furnished in the way that the anonymous North African church to which the Marzamemi sculpture had been bound was to be furnished. If a catalogue order system existed, and something akin to it apparently did, then EufRASius must have had neither the resources for it nor access to it. The Poreč marbles, I would suggest, did not arrive en masse in neatly organized lots, shipped directly from the imperial quarries of the Proconnesus. Rather, the Poreč sculpture was a mixed assortment of material that was acquired in more than one way. In addition to materials from Ravenna, a local or regional workshop(s) appears to have been active in supplying furnishings for the church of EufRASius, in particular the chancel panels. Ultimately, the common denominators in gathering materials for the EufRASIANA must have been opportunity and availability.

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APPENDIX 1

The EufRASius Altar Inscription of Parentium (Saec. VI)

by Frank R. Trombley

The carved altar of the EufRASIANA of Parentium (present-day Poreč) bears an inscription of the local bishop EufRASius, who undertook the reconstruction and reornamentation of this building shortly after the middle of the sixth century. The text was edited definitively by A. DegRassi and is included in E. Diehl's *Inscriptiones Latinae Christianae Veteres*.²⁰¹

+ FA~MVL·DI·EVFRASIVS ANTIS·TE·MPORIB·
SVIS·AG·AN·XI|A FONDAMEN·DO·IOBANT·SCE·
AECL·CATHOLEC·~HVNC|LOC·COND·

The text is inscribed on the figure of an arch which is supported by two columns. This figure surrounds the *fenestella confessionis*, or aperture for the deposition of relics, on the facade of the altar.

The letters of the inscription are cut in a clear, formal style typical of the late sixth century, which

²⁰¹ DegRassi, *Inscriptiones Italiae*, X, 2, p. 44, no. 92; Diehl, *ILCV*, 1854.

includes the use of serifs.²⁰² The "a" of AG· in line one deviates from the normative A of the inscription, having an unbent crossbar, viz. A . The A with bent crossbar commonly stands for the letter alpha in the Greek inscriptions of this period (many examples), but is less common in Latin. The individual words of the EufRASius inscription are mostly, but not always, separated by a point, as in the transcription above. There is an additional point in the expression ANTIS·TE·MPORIB·, where the ·TE· was apparently to be understood as part of both words, that is, *antiste(s) temporib(us)*, in a sort of convenient brevity dictated by the crowding of letters onto a surface that left inadequate space for the complete text. LOC· was perhaps transferred to the left impost block because there was no room for LOC· COND· beneath HVNC (although it aids the symmetry of the program as it stands). On the other hand, the last letter of HVNC actually cuts across the first of four vertical grooves of an ornamental panel on the right side of the right impost block. This defect can hardly have been envisioned in the original scheme and must have been an afterthought dictated by crowding.

The expanded text of the inscription is given by DegRassi.²⁰³

+ Famul(us) D(e)i EufRASius antis(tes) temporib(us) suis ag(ens) an(num) XI a fondamen(tis) D(e)o iobant(e) s(an)c(t)e aecl(esie) catholec(e) hunc loc(um) cond(idit).

The servant of God bishop EufRASius, having reached the eleventh year [of his episcopate], established this place from the foundations up, with the help of God, for the holy and catholic church.

The local speech of Parentium was undergoing the same tendencies toward vulgarization as other towns in the Latin-speaking parts of the Mediterranean basin, with *fondamentis* for *fundamentis* (u→o) and *iobante* for *iuvente* (v→b and u→o). The diphthong -ae for the dative feminine singular became contracted to -e.²⁰⁴ A nearly contemporaneous Justinianic inscription (A.D. 539/40) found at Timgad in Roman Africa reflects one of these traits, with the expression *cibitas Tamogadiensis pro-*

²⁰² Cf. C. M. Kaufmann, *Handbuch der altchristlichen Epigraphik* (Freiburg im Breisgau, 1917), 456.

²⁰³ As above, note 201.

²⁰⁴ See C. H. Grandgent, *An Introduction to Vulgar Latin* (1934; rpr. New York, 1962), 87, 88, and 133 f; F. Slotty, *Vulgärlateinisches Übungsbuch*, 2nd ed. (Berlin, 1960), 7, 11; and V. Väänänen, *Introduction au latin vulgaire*, 3rd ed. (Paris, 1981), 86.

bidentia biri excellentissimi Solomonis, etc.²⁰⁵ By way of contrast, some later papal building inscriptions adhere scrupulously to the classical Latin orthography, such as that on the apse mosaic of the St. Pancratius basilica in Rome (A.D. 625–638).²⁰⁶ But vulgarization is common even in the inscriptions of Rome.²⁰⁷ The Latinity of Parentium thus lay in the mainstream of provincial vulgarization.

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APPENDIX 2

The Baptistery Ciborium

A. Amoroso was the first to take more than a fleeting interest in the wide variety of sculpture housed in the baptistery in the late nineteenth century.²⁰⁸ He saw in some of these “cancelli” and “colonne” remnants of a baptistery ciborium. Although no description of the ciborium was given, it is clear that Amoroso envisioned an arrangement much like that of a chancel barrier—chancel panels inserted into the sides of pier-colonnettes. The “colonne” numbered six, we are told, but “. . . oggi ne rimangono solo quattro.”²⁰⁹ He was careful to distinguish between the six used in the ciborium and nine others which he felt belonged to the Eufasian chancel barrier. One of this second group of nine was illustrated in his article.²¹⁰ Amoroso explained that five of that same group were in use in the pulpit built by Bishop Peteani in 1846–47 (Fig. 61).²¹¹ The total number of pier-colonnettes reported at that time was thirteen, just as today. The only other information provided about the ciborium specified that it had been crowned by a marble dove. Giovanni Battista de Rossi, who was invited to Parenzo in 1895, reported seeing such a

dove in the baptistery.²¹² By 1908, when Amoroso wrote, no traces of it remained. There is no reason, however, to assume that this marble dove, if it indeed belonged to a baptistery ciborium, was a sixth-century feature. According to Amoroso, then, the baptismal font had been surmounted by a ciborium consisting of six pier-colonnettes and, presumably, as many sculptural panels. A marble dove may have decorated the apex.

Šonje also entertained the idea of a baptistery ciborium. Accepting Amoroso's hypothesis that such a structure had existed, he went a step further and identified which of the existing pier-colonnettes and chancel panels had performed the function: those “that are preserved in the western part of the south arcade of the atrium.”²¹³ In a later article he provided descriptions of exactly which units belonged to the ciborium and why.²¹⁴ The pier-colonnettes he described correspond to our nos. 27–28 and 31–32. Finally, Šonje referred to “vecchie fonti . . . che i sappiamo che il fonte battesimale del battistero della basilica Eufasiana aveva un recinto con colonne che sostenevano una baldacchino. . . .”²¹⁵ Unfortunately he did not identify the “old sources.”

Two arguments were offered in support of his identifications. First, that the pier-colonnettes of the ciborium had higher piers than the others, and second, that the grooves in the sides of the piers were oblique rather than straight and thus suitable for a polygonal structure. Neither argument withstands scrutiny. The analysis of the pier-colonnettes in this study has demonstrated that all the piers were originally of comparable height and proportions; the difference that Šonje perceived in the heights of the piers was due to the recutting of several for Peteani's pulpit (see above, p. 31). With regard to the second argument, my own examination of the pier-colonnettes found no angle in the grooves. The grooves on nos. 27–28 and 31–32 do not differ, except incidentally, from the rest.

The two chancel panels that Šonje assigned to the ciborium correspond to our nos. 6 and 11 (Figs. 67, 74).²¹⁶ No reason was offered for this choice; it is necessary, then, to examine the panels

²⁰⁵ ILCV, 805. Some examples of the vulgar phenomenon u→o (not given by Sloty) include: [*in hoc to*]molo, etc. (ILCV, 47), and *conditum hic tumulom requiescent membra riginæ Rasnehildi fimini, qui vixit in seculum annus XX viginti et mensis VI sex, oviit in pace ipsas ka. E<u>nias, et vir ipsius fimini titulum posuit*, etc. (ILCV, 53).

²⁰⁶ ILCV, 1786.

²⁰⁷ Vulgarization abounds in ILCV, 808: *P. Acilius Victor fecit sebibo sibi et suis parentibus. posita autem Urbana soror huzus, q. vix. birgo ann. XIII, m. VIII, d. XXI*, etc. See also ILCV, 808B.

²⁰⁸ A. Amoroso, “La basilica Eufasiana,” *AttiIstr* 24 (1908), 173–204.

²⁰⁹ Ibid., 179.

²¹⁰ Ibid., 178.

²¹¹ There were six pier-colonnettes in the pulpit; see Fig. 61.

²¹² O. Marucchi, “Le recenti scoperte nel duomo di Parenzo,” *NBACr* 2 (1896), 15.

²¹³ A. Šonje, “Problematika zaštite krstionice Eufrazijeve bazilike u Poreču,” *Zbornik poreštine* 1 (1971), 361, 369.

²¹⁴ Šonje, “I capitelli” (above, note 4). The descriptions include measurements and locations.

²¹⁵ Ibid.

²¹⁶ Šonje, “Problematika,” 361, pl. 1.

themselves for any indication of such a function. Number 6, as discussed previously, is cut at an oblique angle along both edges. The east edge is at an approximate 45 degree angle, certainly suitable for use in a polygonal structure. However, as will be recalled, this panel was usurped for the Peteani pulpit. The angle cut along the west edge is barely perceptible. Moreover, this second angle is parallel to the first, inappropriate if both angles had resulted from use in the same polygonal structure. Panel 11 is composed of three fragments and has no well-defined edges. There is no apparent reason to associate it with a baptistery ciborium.

Although Amoroso and Šonje appear to have been wrong about the form of the ciborium, records from the seventeenth and eighteenth centuries, along with archeological and comparative evidence, indicate that a ciborium did exist and suggest that its supports were granite columns, not pier-colonnettes. Giacomo Filippo Tomasini (1597–1654) is known to have visited Parenzo in 1646; however, as the bishop of Cittanova (Novi Grad), less than fifteen kilometers from Poreč, he must have had many other opportunities to familiarize himself with its venerable cathedral. He left the following account of his visit in 1646:

Vicino ed a dirimpetto della porta maggiore della chiesa fu un superbissimo battisterio, di cui vi sono ancora le colonne di marmo granito, mostra essere stato construto nella forma di quello ch'è a Roma in San Giovanni Laterano . . . Ora però resta tutto dirupato e sono appena alcune colonne in piedi, il resto tra rovine disteso insieme con li portici della chiesa ch'erano già di bellissimi marmi adornati.²¹⁷

In comparing the columns at the Poreč baptistery with columns at the Lateran, Tomasini presumably envisioned the baptistery of that complex, in which eight great columns of red granite surround the font and support a central dome.²¹⁸ It is extremely unlikely, barring a radical and totally unrecognized rebuilding, that the columns actually supported a dome in the baptistery; however, a ring of ciborium columns would have created a similar effect.

Several later accounts help to piece together a bit more about the baptistery columns. Two proposals

²¹⁷ G. Tomasini's *De commentarij storici-geografici provincia dell'Istria* (ca. 1650) was published in *Archeografo triestino* 4 (1837), libro quinto, p. 385. Prospero Petronio published an almost identical account about thirty years later; see a recently republished edition: G. Borri, ed., Prospero Petronio, *Memorie sacre e profane* (Trieste, 1969).

²¹⁸ Krautheimer, *Early Christian*, 94, fig. 47.

adopted by the "consiglio comunale di Parenzo," one on 13 May 1685 and the second on 5 August 1710, referred to the baptistery and its columns. The proposal of 1685 stated that not only the cathedral but also the baptistery needed repairs, "come pure riparata la bella antica fabrica del suo battistero, che sostenuto da Colonne minerale per la loro ecclenza è singolare nel Stato."²¹⁹ The measure apparently failed to promote action, for the issue was again placed before the consiglio in 1710. At that point it was decided to take two measures: (1) to block up the baptistery door which was near the "canonica" in order to stop the flow of water into the atrium and basilica; and (2) "che il Battistero vecchio sud: di debba disfare e collocar per hora le colonne del medesimo per altre occorrenze nelle sacrestia vecchia."²²⁰

A letter dated 22 March 1756, written by Bishop Negri, draws the link between the "colonne" and a ciborium. In this letter Negri wrote about an inventory he had commissioned of sculpture and marbles at the cathedral. According to one of the entries on a list he included with the letter: "L'urna battesimale era nel mezzo d'un Edifizio ottangolo in fondo a questi Atrii, e il di lei Ciborio era sostenuto da sei bellissime Colonne di granite orientale, quattro delle quali sono all altare de Santi nostri Protettori."²²¹

The fate of this altar in which four of the ciborium columns had been used is uncertain. It seems unlikely that either of the three altars with columns preserved in the basilica today could be identified as the inheritor of the ciborium columns.²²²

²¹⁹ De Franceschi, "La cattedrale" (above, note 116), 368. The phrase "sostenuto da Colonne minerale" is troublesome. As noted, it is unlikely that columns supported a dome or walls. It is far more likely that either the reference to the architectural role of the columns was more poetic than literal, or that the ciborium had long been destroyed and the original purpose of the columns forgotten. De Franceschi apparently thought the former. In a preface to a discussion of yet another, later proposition concerning the baptistery, he wrote: "Certo è che il battistero ad immersione, di marmo Greco dalle esagonale sormontato da una tribuna con colonne di granito orientale, non fu più ricostruito" (ibid., 369). If he had a complementary source about the ciborium, he did not mention it.

²²⁰ Ibid., 371.

²²¹ G. Piccola, "Alcune lettere inedite di Monsignor Gaspare Negri, vescovo di Parenzo," *Miscellanea di studi in onore di Attilio Hortis*, II (Trieste, 1910), 710. See similar comments in G. Moroni, *Dizionario di erudizione storico ecclesiastica da S. Pietro ai nostri giorni*, II (Venice, 1851), 175 and P. Kandler, *Cenni al forestiero che visita Parenzo* (Trieste, 1845), 42.

²²² A plan drawn up by Dufourney in 1783 detailed four altars in the aisles alone, two each along the north and south aisle walls; this plan was later published as pl. LXXIII, 9 in Jean

The altar in the south central chapel uses six small, white marble(?) columns. The other two altars, one in the Chapel of the Virgin and the other in the Chapel of the Holy Sacraments, use two columns each.²²³ The altar recorded on Negri's inventory apparently no longer exists.²²⁴

The arrangement of the baptistery ciborium of the Post-Teodorian complex (390–450) at Aquileia (Fig. 154), a cathedral center that was closely related to the Pre-Eufasian complex at Poreč, may provide a model for a suggested reconstruction of the ciborium in the baptistery at Poreč.²²⁵ Baptistery ciboria were quite common in Aquileia and the surrounding areas.²²⁶ The font at the cathedral in Aquileia consists of a large, two-tiered hexagonal basin; at each of the six corners, rising from floor level, stands a large granite column. The arrangement at Aquileia allows us to imagine how the columns still seen in the baptistery at Poreč in 1710 may originally have been positioned: the granite columns must have surrounded the hexagonal font much as, to use Tomasini's analogy, col-

umns ringed the font at the famous Lateran baptistery.²²⁷

APPENDIX 3

The Eufasian Chancel Enclosure: Evidence Toward a Reconstruction

The sheer quantity and complexity of the variables in the reconstruction of a chancel barrier are discouraging:²²⁸ the number and spacing of the pier-colonnettes, the arrangement of the intervening panels, the number and position of entries, and the use of associated features such as a solea, an ambo, or an enclosed *matroneum* or *senatorium*, just to mention a few.²²⁹ This is especially true at the Eufasiana, where, despite the significant number of surviving pier-colonnettes and chancel panels, we know almost nothing of the stylobate or architrave, and we are deprived of firm evidence for the spacing of even one set of posts. The precise form and dimensions of the chancel enclosure remain irretrievable; nevertheless, it is within our grasp to establish certain features of the chancel enclosure.

The layout and foundation of the chancel is the first and most critical issue to be resolved. The present chancel (Figs. 58–60) dates to 1937, but there

B. L. G. Seroux d'Agincourt, *Storia dell'arte col mezzo dei monumenti dalla sua decadenza nel IV sec. fino al risorgimento nel XVI sec.*, V (Prato, 1828).

²²³ Kandler wrote in 1845 that the font had had a ciborium with marble columns, some of which were then still visible in an altar at the cathedral; see *Cenni*, 42.

²²⁴ It is always possible that material from a dismantled altar was sold. See, for example, a case recorded in a document from 1689 in which antique columns and valuable stones were sold for revenue (de Franceschi, "La cattedrale," 378). Another alternative is that some of the material is preserved at the site today. Some granite(?) columns are located in the bishop's garden. Not far away, at the east side of the main apse of the bishopric, stands the top half of a column that may be granite. Finally, a nearly fully preserved column that appears to be granite is located in the bishop's garden, at the northeast corner of the bishopric. Only slightly damaged, its visible height is ca. 203 cm. The circumference at its base is ca. 96 cm. A Latin cross in reverse relief decorates the face of the shaft, ca. 64 cm from the upper lip of the column. Columns of Greek marble and granite which are quite similar in size to this last example may be found in Ravenna, in the portico of the cloister of S. Francesco and in the archbishop's garden. They also carry crosses. M. Lavers suggested that bronze crosses had originally been attached to the columns. She assigned these columns to altar ciboria in Ravenna; see "I cibori d'altare delle chiese di Classe e di Ravenna," *FR* 102 (1971), 159–63, figs. 1–3.

²²⁵ On the close relationship between the Pre-Eufasian (to which the original baptistery belonged) and the Post-Teodorian at Aquileia, see Terry, *Eufasian Cathedral*, 137 ff.

²²⁶ This was true also for North Africa. Many parallels in liturgical planning link North Africa and the Aquileian area; see the collection of articles devoted to "Aquileia e l'Africa," in *Antichità altoadriatiche* 5 (1974). See also D. di Manzano, "Il simbolismo del fonte battistiale esagonale," *Aquileia nostra* 37 (1966), 49–56. Interestingly enough, baptistery ciboria do not seem to have been popular in Ravenna; see Lavers, "I cibori," 139, 145–46, notes 40–41. Therefore, it seems unlikely that Eufasian

"modernized" the Pre-Eufasian baptistery ciborium with the "new" pier-colonnettes in a "Ravennate style," a style that did influence much of the rest of his decorative program.

²²⁷ It is difficult to reconstruct other features of the baptistery ciborium: entablature, sculptural panels, etc. While the fonts surviving in churches in Aquileia, Grado, and even Ravenna are high and would seem to have had no need of enclosure panels, there is some evidence that they did use panels. The granite columns at Aquileia are grooved, although one cannot be certain that these markings are original. (Columns supposedly belonging to altar ciboria from Ravenna also carry grooves.) It is almost certain that F. H. Jackson's reference to marble slabs at the font in Poreč described the remnants of the original revetting; see Jackson, *Shores of the Adriatic* (above, note 77), 120.

²²⁸ On chancel barriers and chancel arrangements in general, see S. G. Xydis, "The Chancel Barrier, Solea and Ambo at H. Sophia," *ArtB* 29 (1947), 1–24; Mathews, *Early Churches*, 23–27, 64–67 and figs. 7–9, 30–33; idem, "An Early Roman Chancel Arrangement and Its Liturgical Functions," *RACr* 38 (1962), 71–95; R. Farioli, "Pergulae paleocristiane del territorio ravennate," *Atti del VI congresso internazionale di archeologia cristiana*, 1963, *Studia di antichità cristiana* 26, 113–19; P. Zovatto, "La pergola paleocristiana del sacello di S. Prosdocimo di Padova e il ritratto del Santo titolare," *RACr* 34 (1958), 137 ff; G. Bravar, "L'arredo liturgico nella basiliche altoadriatiche," *Antichità altoadriatiche* 2 (1972), 213–36; and G. Cuscito, "Aquileia e la solea delle basiliche dell'Italia settentrionale," *Aquileia nostra* 38 (1967), 87–140.

²²⁹ On *matroneum* and *senatorium*, see Mathews, "Early Roman," 93 ff, fig. 1.

were, of course, several prior changes and alterations.²³⁰ If the original Eufasian barrier had survived late antiquity and the early Middle Ages, it almost certainly was dismantled or altered in the thirteenth century. The restored chancel of 1937 was part of a major restoration and conservation effort carried out by the Italians between 1920 and 1937. A photograph taken in 1936 (Fig. 155) shows the expanse of the central nave with the floor lifted to reveal the Pre-Eufasian floor mosaics and what remains of its chancel. That fifth-century chancel extended about 11.4 m from the internal east wall of the standing basilica, to point between the third and fourth columns of the sixth-century nave arcade. The platform was approximately 9 m wide and featured a projecting entry or solea 3.5 m long and 2.7 m wide. One entered the solea by means of steps to either side. B. Molajoli reported that the height and width of the 1937 chancel had been based on archeological evidence from the sixth-century chancel: two “basi di imposta” found in situ at the sides and under the steps of the presbytery.²³¹ One section of this stylobate fragment had cuttings designed to accept a pier-colonnette like those found on site. The length of the reconstructed chancel, however, was derived without the aid of any direct evidence from the sixth-century chancel. Molajoli reported that the 9 m length had been based on considerations of harmony with the surrounding areas and on liturgical needs.

This somewhat arbitrary choice made by the Italian officials appears to have been a happy accident. A comparison of the dimensions and layout of the 1937 chancel with chancels from other sixth-century churches in the upper Adriatic region yields favorable results. The very recently excavated foundations at S. Apollinare in Classe (532/6–549), near Ravenna, defined a chancel of approximately 13 × 13 m, a square area extending to the third column of the nave arcade.²³² Similarly, the chancel at a basilica, the so-called “Casa

Bianca,” near Classe (phase II, sixth century) measured about 8.5 m square and extended to the third column of the nave arcade.²³³ The chancel at the tiny church of S. Maria delle Grazie also approximated a square (5.5m) and reached to the second column of the arcade.²³⁴ Finally, at S. Eufemia (579) in Grado, the chancel projected to the second column of the nave arcade and measured 8 × 9 m.²³⁵ The evidence seems to indicate that, in all probability, the decision made by the restorers in 1937 approximated the original arrangement of the chancel.

Second, the chancel enclosure probably included three entries. This hypothesis is based on both archeological evidence and on an examination of comparative material. With regard to the former, about half of the surviving pier-colonnettes could have functioned as end units. Assuming a continuous barrier around the three sides of the chancel, the only arrangement that could accommodate such a high degree of end units is one with multiple entries. Considering the latter, three entries was a standard feature among sixth-century chancel screens in many areas, apparently necessitated by liturgical practice.²³⁶

The pier-colonnettes and chancel slabs themselves—and this is the third main feature to be addressed—allow for further refinements. Ten full pier-colonnettes survive, along with fragments sufficient to establish the existence of three additional units, a total of thirteen. It is unlikely, however, that the chancel used an odd number of colonnettes. For that reason it is assumed that the barrier consisted of at least fourteen units. Eleven of the preserved units contain grooves or cuttings indicative not only of their function but of their individual positions as well. Among these eleven, three to five are end units, four to seven are straight units and two or three are corner units. The certainty of at least one corner unit indicates that the side entries were positioned somewhere along the midpoint of the lateral sides of the chancel.

²³⁰ For the 1937 reconstruction, see A. W. Van Buren, “News Items from Rome,” *AJA* 42 (1938), 416. On the 13th-century alterations in the apse, see Terry, *Eufasian Cathedral*, 12–14.

²³¹ These are illustrated in Molajoli, *La basilica*, 51. Deperis, “Parenzo cristiana,” 419, stated that the Eufasian chancel extended only to the second column. The truth of his assertion cannot be confirmed because the evidence has been destroyed. Were it true, the chancel would measure closer to 8 × 8 m.

²³² A. Iannucci, “S. Apollinare in Classe a Ravenna: Contributo all’indagine dell’area presbiterale,” *CorsiRav* 29 (1982), 181–207. See also plan 50 in F. W. Deichmann, *Ravenna, Hauptstadt des spätantiken Abendlandes*, II: *Plananhang* (Wiesbaden, 1976).

²³³ This complex was first excavated in 1965; see M. Mazzotti, “Il nuovo complesso paleocristiano della ‘Casa Bianca’ nella zona di Classe,” *CorsiRav* 15 (1968), 217–28 and G. Gentili, “Origini e fasi costruttive del complesso ecclesiale della Cà Bianca presso Classe di Ravenna,” *ArhVest* 23 (1972), 196–211. Gentili’s dating is used here.

²³⁴ G. Bovini, “Il più antichi edificio cristiano di culto di Grado,” *CorsiRav* 20 (1973), 123–35.

²³⁵ Cuscito, *Grado* (above, note 94), fig. A and Tavano, *Grado* (above, note 25), 54, 67.

²³⁶ For an example of such a practice in Constantinople, see Mathews, *Early Churches*, 139.

Eleven chancel panels either fully survive or can be reconstructed from substantial fragments. Although the heights, conveniently homogeneous, fall between 87 and 88 cm,²³⁷ the lengths vary radically (78 to 244 cm). Assuming that the surviving panels are generally representative of the original ones, there are only two ways to accommodate this disparity: (a) one panel stood between each two posts, in which case the pier-colonnettes would have been very unevenly spaced; or (b) the panels were placed singly and in groups of two between each set of posts, in which case some variation in the spacing of pier-colonnettes would have to have been tolerated. The latter, given the body of comparative material and simple aesthetic considerations, is by far the more likely.

It would be possible, literally, to reconstruct the entire chancel barrier using the surviving members; however, the result would be almost entirely hypothetical.²³⁸ More valuable in this context is to isolate those aspects of the Eufasian chancel that may be established with a reasonable degree of certainty. The chancel, approximately 8×9 m, was surrounded with a fence consisting of pier-colonnettes and chancel panels. Two of the pier-

colonnettes, end units, stood at the far east end of the north and south sides of the chancel barrier. Due to the varying lengths of the chancel panels, the pier-colonnettes were not spaced at exactly even intervals. In all probability, the pier-colonnettes took one of two arrangements. Either they stood six across the front of the chancel and four along each side (not counting corner units as side units), or they stood four across the front and five along each side of the chancel. Three entries pierced the screen, one at the middle of the west face and two at some midpoint along the north and south faces.²³⁹

the chancel screen. (Chancel panels 14 and 15 do not belong together, but if either were to be reconstructed, its length should approximate that of the present no. 14/15.) Such an arrangement of four pier-colonnettes and two panels would leave only 30 cm on one side unaccounted for. In a distance of 8 m, 30 cm may be absorbed fairly easily. All but one (no. 2) of the remaining chancel panels, which collectively equal 6.3 m in length, could then form the north face of the chancel. Allowing 1.2 m for an entry (see note 239 below), and 23 cm for the width of each pier-colonnette, the following arrangement could be constructed for the north face of the chancel: (from west to east) nos. 8 and 4 joined to each other with a 12 cm long intermediate post; nos. 9 and 5 joined with a 12 cm long intermediate post; no. 3; and no. 1.

²³⁹The current width of the entries probably closely follows the original. The main entry is 2.6 m, the width of the Pre-Eufasian solea foundations. The side entries measure 1.2 m, and comparative examples give a strong indication that this would have been fairly typical of the 6th-century arrangement.

²³⁷One panel, no. 11, may have been as much as 93 cm high.

²³⁸For example, if four pier-colonnettes made up the front of the chancel barrier, nos. 12 and 14/15, both of which are unusually long, could occupy symmetrical positions in front of